Real Pen Work

Self Instructor in Penmanship

The earth can boast no purer tie,
No brighter, richer gem.
No jewel of a lovelier dye,
Than Friendship's diadem.
PRESENTED TO
BY

Real Pen-Work Self-Instructor

—IN—

PENMANSHIP,

PUBLISHED BY

The Real Pen-Work Publishing Company,

PITTSFIELD, MASS.

GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.

Specimens of Ornamental Pen Work and Real Written Copies by all the Greatest Penmen in the World.

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PITTSFIELD,
MASS.

INTRODUCTION

TO THE

REAL PEN-WORK SELF-INSTRUCTOR IN PENMANSHIP,

PUBLISHED BY

REAL PEN-WORK PUBLISHING CO., PITTSFIELD, MASS.

GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.

This Book, The Real Pen-Work Self-Instructor in Penmanship is the largest, and by far the best and most elegantly illustrated work ever published on the subject of penmanship.

THIS BOOK,

The Real Pen-Work Self-Instructor in Penmanship is universally acknowledged by expert penmen, writing teachers in business colleges, and by men of learning and the best judges everywhere, to be the *greatest means ever known for learning to write an elegant hand*; everybody, everywhere, all acknowledge this work to be the greatest means ever known for learning to do pen-drawing and flourishing and all kinds of the most beautiful ornamental pen-work.

How We Came to Publish

THE REAL PEN-WORK SELF-INSTRUCTOR IN PENMANSHIP.

A short time since, one of the partners of this firm, perfected a new and ingenious electrical process, which we call photo-electrographing, by which process, all kinds of writing and pen-work can be reproduced on paper in any color, or combination of colors and gold, so perfect and exact, that the reproduction or photo-electrograph cannot be told from the original writing.

THE PHOTO-ELECTROGRAPHING PROCESS.

When we first perfected the photo-electrographing process for reproducing real pen-work, we realized we had found a means for publishing the greatest book on penmanship ever conceived of.

We resolved to collect all the best specimens of pen-work by all the best and most skillful penmen and pen-artists in the whole world, no matter what they might cost, and to publish a work on penmanship that everybody would want, and as all the copies in the book would be real pen-work instead of engraved work, we realized that we could publish the most perfect self-instructor ever known. We have spared no expense to employ the very best penmen and teachers of penmanship throughout the world, to set all the copies and write instructions and full explanations all about everything so that any one can go right to work and make anything contained in the book, and be able to write an elegant hand, almost from the start, with but very little practice.

THE BEST OF ALL

that was ever thought of by all the very best writers and penmen that ever lived, to make it easy to learn to write, to learn all the different and *most beautiful* styles of elegant writing and ornamental penmanship, is contained in the Real Pen-Work Self-Instructor. It is full of the prettiest things ever done with a pen. Full of perfect real written copies, and it contains full and complete instructions for learning the whole art of penmanship without a teacher.

IT TEACHES AND SHOWS YOU

just how to go to work to learn to write nicely, and just how to make everything that can be thought or conceived of that is beautiful or desirable to do with a pen. Everything is made so plain and simple and easy, that no one can fail to understand it all, and no one can fail to learn to write an elegant hand from the Self-Instructor, in a very short time, if he will only try. Nothing has been neglected. Everything is explained in such a plain and simple way, that no one can fail to understand it all. As strange as it may seem, any one, young or old, even the dullest scholar, if he will try, can learn from this book to write an elegant hand in only a few weeks.

THE SELF-INSTRUCTOR

is not a collection of hard, engraved copies, which no one ever did or could ever learn to do with a pen, but the whole book is all real pen-work. All the copies and all the writing and ornamental work in this whole book is all real pen-work just as it was executed with a pen, and then photo-electrographed.

LOOK THE SELF-INSTRUCTOR THROUGH

and you will see a greater variety, and more styles of elegant writing, and more designs of beautiful flourishing and ornamental work, than you can find in any other collection in the world.

This work is complete in everything in the form of penmanship.

But the great secret why it is so easy to learn to write from the Self-Instructor, is because everything in the whole book is so thoroughly explained that you cannot help understanding all about it. Every letter, every plain and ornamental copy, is explained by itself in such a plain and simple way that anybody who can read cannot help seeing just how to do it himself. For example, if you want to make any kind of a flourished bird, this book shows you just how to do it. It shows you just how to begin, how to proceed and how to finish the bird; and so it is with all the plain and ornamental writing. Every copy is thoroughly explained. Nothing has been neglected. Everything that you can find in the Real Pen-Work Self-Instructor in Penmanship is thoroughly explained, and made so plain, simple and easy, that you cannot possibly fail to understand it all, and you cannot fail to learn to write an elegant hand in a very short time, if you will try.

No matter how difficult, writing may naturally be to you, you can learn from the Self-Instructor, in only a few weeks, to write and draw just as well as any of the specimens contained in it, that have been inserted to show the improvement that others have made. There is no more doubt about it than there is that the sun rises and sets.

EASY TO LEARN TO WRITE

THE BEAUTIFUL ART MADE EASY.

All the best copies and all the best instructions and very best methods for learning to write an elegant hand, quickly and easily, ever taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world are contained in this book. Everything necessary to make it a very easy matter to learn to write an elegant hand is contained in this book, the Real Pen-Work Self-Instructor in Penmanship.

S B Pittsfield

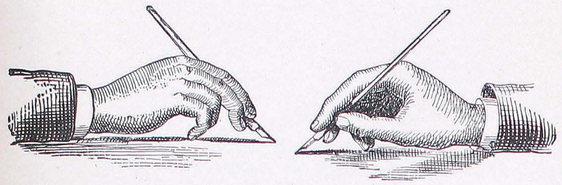
HOW TO SIT AT THE DESK

AND

HOW TO HOLD THE PEN.

A correct position at the desk, and also for holding the pen, are indispensable to good penmanship. The following directions and instructions should be carfully heeded. As the first act of a person preparing to write is to take a position at the desk, this demands our first attention. It is a noticeable fact that in all occupations there is some one position of the body better adapted than any other to each particular kind of work; and this is particularly true in regard to penmanship. As all written forms correspond to the movements that produce them, beautiful and symmetrical letters can be formed only by free and regular movements; and such movements depend upon those of the muscles of the arm, hand and fingers, which are chiefly connected in the production of written forms. That position which gives the muscles a free and easy action is best suited to the purpose. It is impossible to assume a free and easy position while using a desk or table that is not of the proper height. The height of table or desk is best, at which a person, when sitting in an erect position, with the feet placed firmly upon the floor, and the elbow on the desk, finds that his shoulder is neither elevated nor depressed. After thus preparing yourself, the next thing that requires the attention is the matter of holding the pen; there is no point in penmanship demanding closer attention than this. The demand arises from the fact that beginners almost invariably hold the pen improperly, and that it is one of the most difficult things to learn; yet care and patience will soon bring about the desired result, and when the correct position is once thoroughly fixed there is no danger of losing it. We present the following method for holding the pen, which our experience in teaching has given us ample reason to believe to be the most practicable: Take the pen in the hand between the thumb and the first and second fingers, in such a manner that the holder shall cross the first finger just above the knuckle joint. Let the second finger drop below the first so that the holder shall cross it at the root of the nail. The third and fourth fingers should curve beneath the hand and rest upon the nails. This is the most natural method for holding the pen, for when at rest the hand invariably assumes this position. With these directions and the help of the accompanying cuts, the student cannot fail to acquire a correct position as readily as with the assistance of an experienced teacher.

ALL THE MOVEMENTS USED IN WRITING THOROUGHLY ILLUSTRATED AND EXPLAINED.

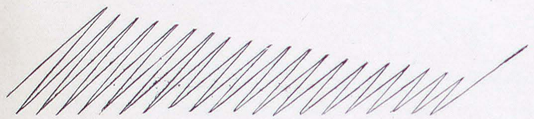


There are four principal movements used in writing: The *finger*, the *slide*, the *muscular* and the *whole-arm* movements.

The following exercises are arranged according to a new method, and it requires but very little practice with the help of the instructions given under each exercise to get perfect control of all the movements.

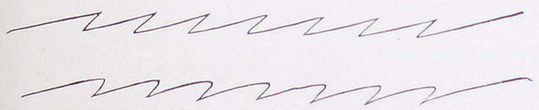
By a little practice on these exercises, it is a very easy matter to learn to write.

It is easy enough to learn to write an elegant hand if you have the proper instruction; these exercises and the following analysis of all the letters tell you all about it.



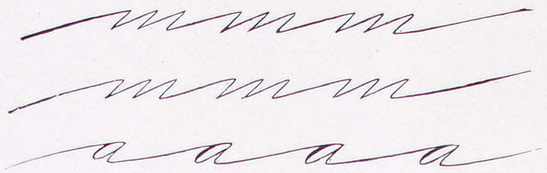
Exercise for Practice on the Finger Movement.

This movement is made by the fingers alone. It is so natural to make letters with the fingers that this movement requires but little attention.



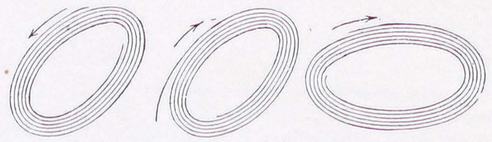
Exercises for Practice on the Slide Movement.

This movement is a motion of the arm from the elbow without moving the joints of either the fingers or wrist. Rest the arm on the muscle near the elbow and the hand on the ends of the last two fingers.



Exercises for Practice on the Finger and Slide Movements Combined.

These are illustrations of the way in which all the short letters should be practiced. Use the slide movement as much as possible while practicing on these exercises, for you are sure to use the fingers enough.



Exercise for Practice on the Muscular Movement.

This movement is produced by rolling the arm on the muscle just below the elbow, without moving the joints of either the fingers or wrist. Move the fingers, hand and arm altogether as one. This movement is always combined with the finger movement, but it is only the muscular movement that requires attention, for the fingers will take care of themselves.

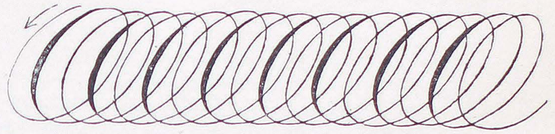
Exercise for Practice on the Finger, Slide and Muscular Movements Combined.

Make the first line with the slide movement, the body of the letter with the finger movement, then finish by throwing a curved line over and around the letter with the muscular movement.

Exercises for Practice on the Finger, Slide and Muscular Movements, also Shading Exercises.

Exercises for Practice on the Finger, Slide and Whole-Arm Movements.

This is one of the very best exercises. A very little practice on this exercise will produce wonders. A person will sometimes get control of all the movements in this exercise by practicing five minutes.



Exercise for Practice on the Whole-Arm Movement.

This movement is produced by moving the whole arm from the shoulder, resting only the hand on the ends of the last two fingers. In making large flourished capitals and doing all kinds of off-hand work, this movement is the best.

Exercise for Practice on the Capital Stem.

The capital stem is the most important principle used in making capital letters, and it is one of the very best exercises for practicing on the whole-arm movement.

Exercise for Practice on Direct and Indirect Oval, also Shading Exercise.

This exercise is adapted for practice on either the muscular or whole-arm movement.

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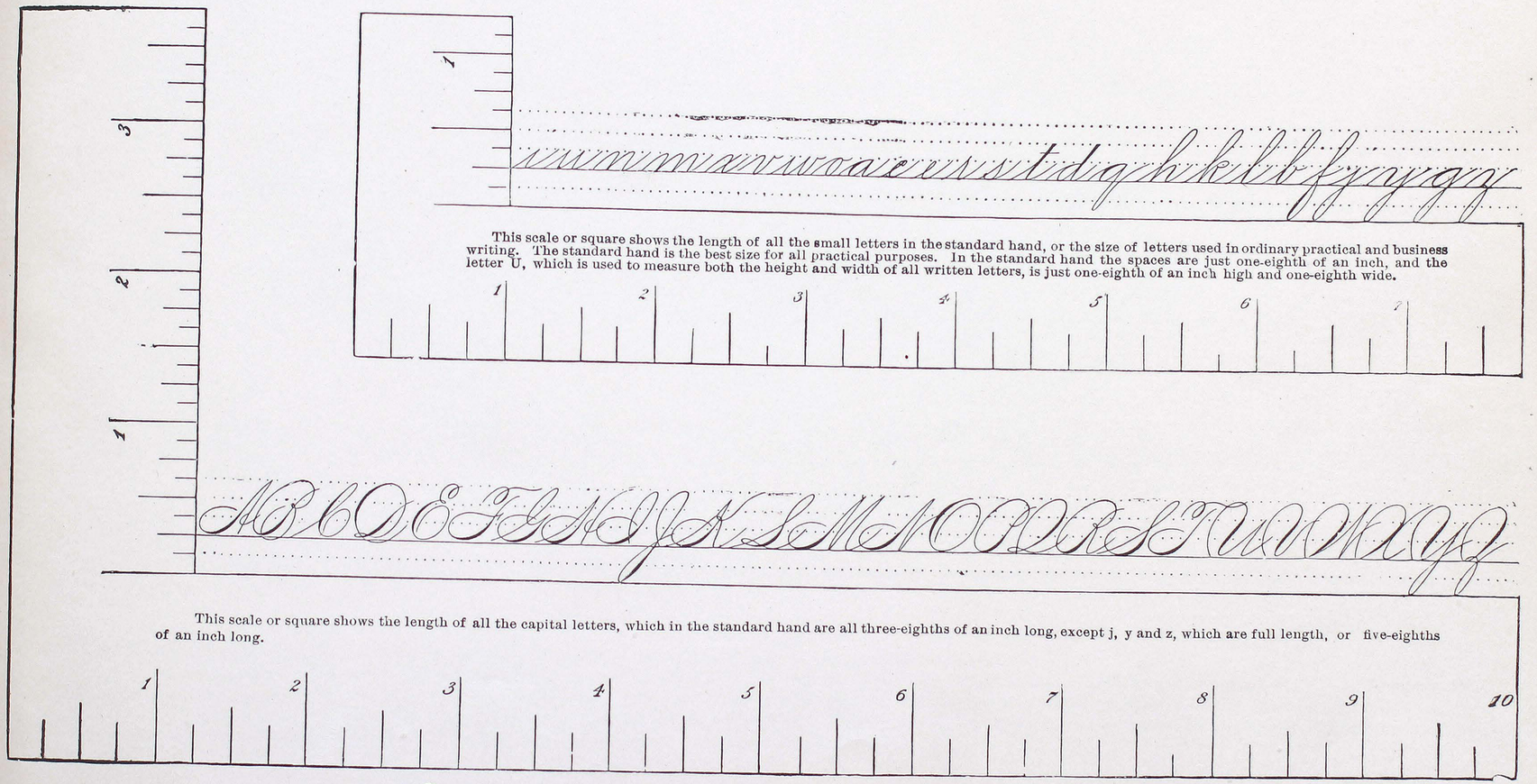
ANALYSIS.

We give on this and the following six pages a complete analysis of all the letters. Every letter of the whole alphabet is taken all to pieces, one at a time, and thoroughly analyzed and explained by itself, in such a plain and simple way, that you cannot help seeing and understanding all about it. You can see at once just how each letter is made. No one ever fails who tries to learn to write from this method. All succeed far beyond their expectations. Even the dullest scholar can learn to write well from this method in a very short time. Do not fail to study carefully the instructions given on this and the following six pages. You will be surprised that you can learn to write an elegant hand so rapidly and easily.



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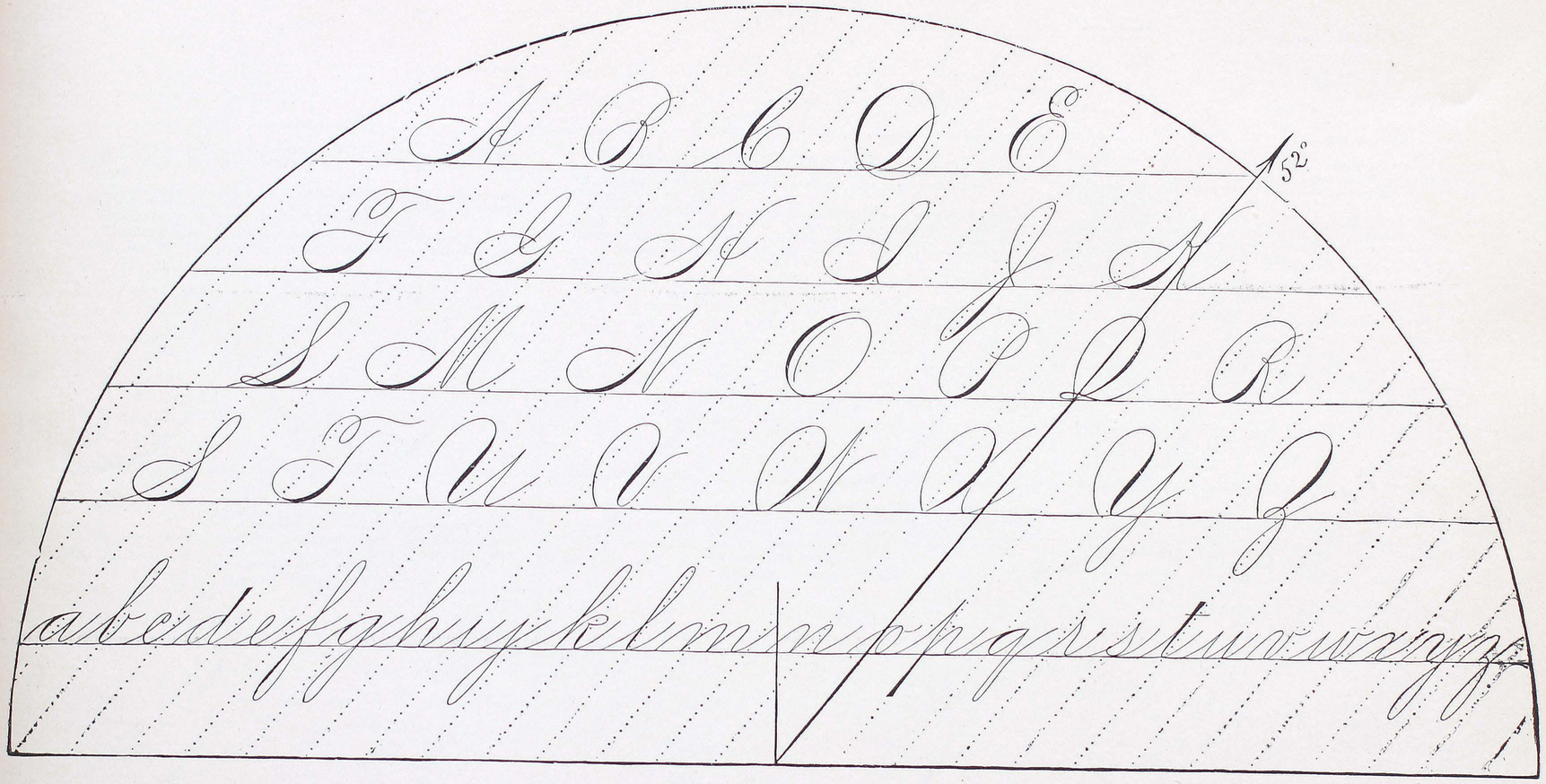
Scale Showing How Much to Slant Letters.



When letters are put together to make words they must all have the same slant in order to look well.

All good penmen agree that letters look the best when slanted about 52° (fifty-two degrees) from the horizontal, the same as you see them in the above cut.

By comparing the letters with the scale of slant, the same as you see in the above cut, you will see at once just how much to slant all the letters.

How much to slant letters is one of the first and most important things to learn. By the use of the above cut and these instructions, it is also one of the easiest things to learn, for you can see at once, without any trouble at all, just how much to slant letters.

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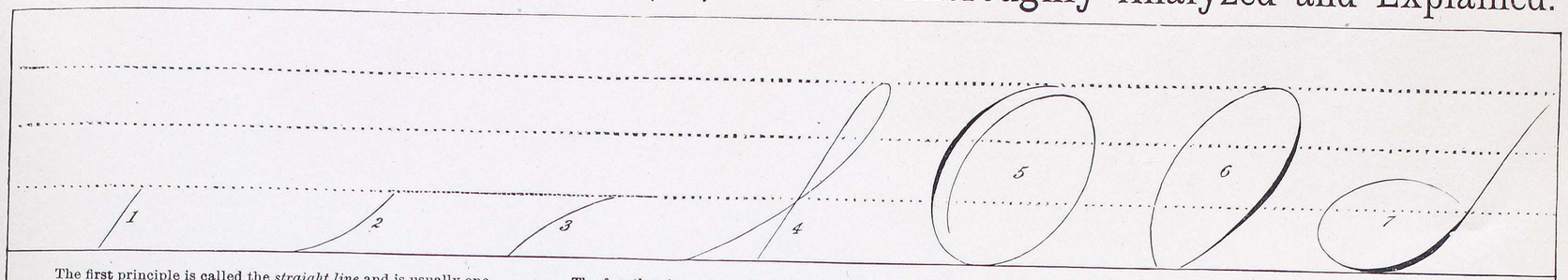
Principles and the Capitals A, N, M, T, F and K Thoroughly Analyzed and Explained.



The first principle is called the *straight line* and is usually one space in length, and in all letters, except small x, has a slant of 52 degrees.

The second principle is called the *right curve* and is thus named because it is found on the right side of any oval figure. It is usually made on the *connective slant* of 30 degrees.

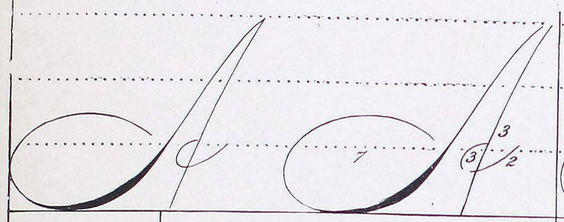
The third principle is called the *left curve* because found on the left of any oval figure. It is usually made on the slant of 30 degrees.

The fourth principle is called the *extended loop* and is formed by the union of the first three principles, the second and third forming a loop crossing one space above base line and one-third the height of principle.

The fifth principle is called the *capital O*, and consists of left curve, broad turn, right curve, broad turn and left curve, terminating one-third space from base line. Entire height, three spaces; entire width, two spaces; distance between left curves one-third space.

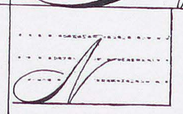
The sixth principle is called the *inverted oval* and consists of left curve, broad turn and right curve. Height three spaces; width at one-half the height, one and one-half spaces; at bottom, one-third space.

The seventh principle is called the *capital stem* and consists of a left curve, a right curve and a left curve, the last two forming oval, two and one-half spaces in length and one and one-half spaces in width. Slant of oval 15 degrees.



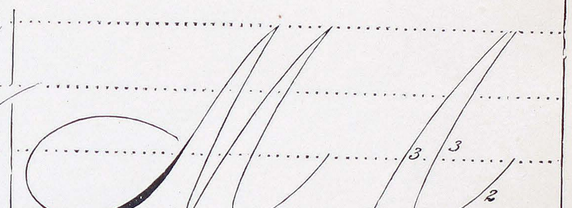
Capital *A* consists of capital stem joined angularly at top to a slight left curve extending divergently to base line and finished by left curve uniting with right, crossing first left curve one-half space above base line and terminating one space above.

Analysis: Principles 7, 3, 3, 2.



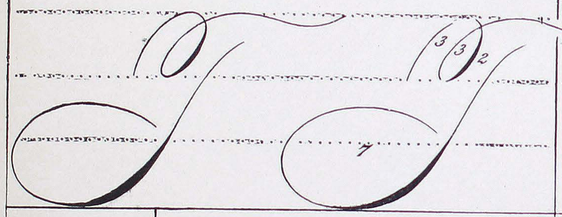
Capital *N* consists of the first two lines of A united by short curve at bottom to a left curve extending two spaces above base line. Distance between lines at half the height of letter should be equal.

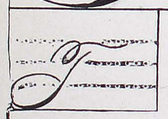
Analysis: Principles 7, 3, 3.



Capital *M* consists of the first two lines of N joined by short turn to left curve extending upward three spaces, uniting angularly with left curve extending to base line, joining with short turn to a right curve extending upward one space. At half the height, three equal spaces.

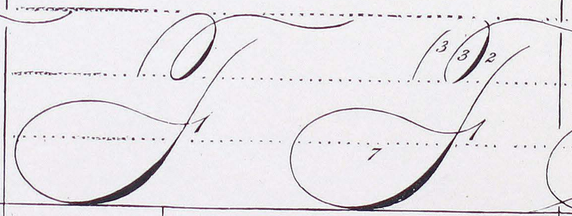
Analysis: Principles 7, 3, 3, 2.

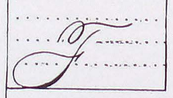




Capital *T* consists of the capital stem modified by being bent and shortened one-half space at top, over this is placed the cap of letter, consisting of left curve, inverted loop and left and right curve. At left of capital stem, three equal spaces. The cap should be made first.

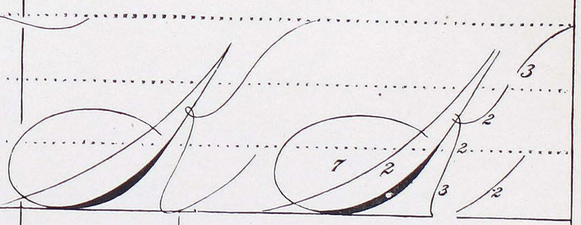
Analysis: Principles 7, 3, 2, 3.





Capital *F* is formed the same as T, except that the last curve of the oval of capital stem is bent downward and extended upward across the capital stem, terminating with left curve extending from one-half the height of letter downward one-fourth space.

Analysis: Principles 7, 3, 2, 3.



Capital *K* consists of the first two lines of H, to which is added a left and right curve uniting by loop at half the height of letter to a right and left curve joined on base line to a right curve terminating at head line.

Analysis: Principles 2, 7, 3, 2, 2, 3, 2.

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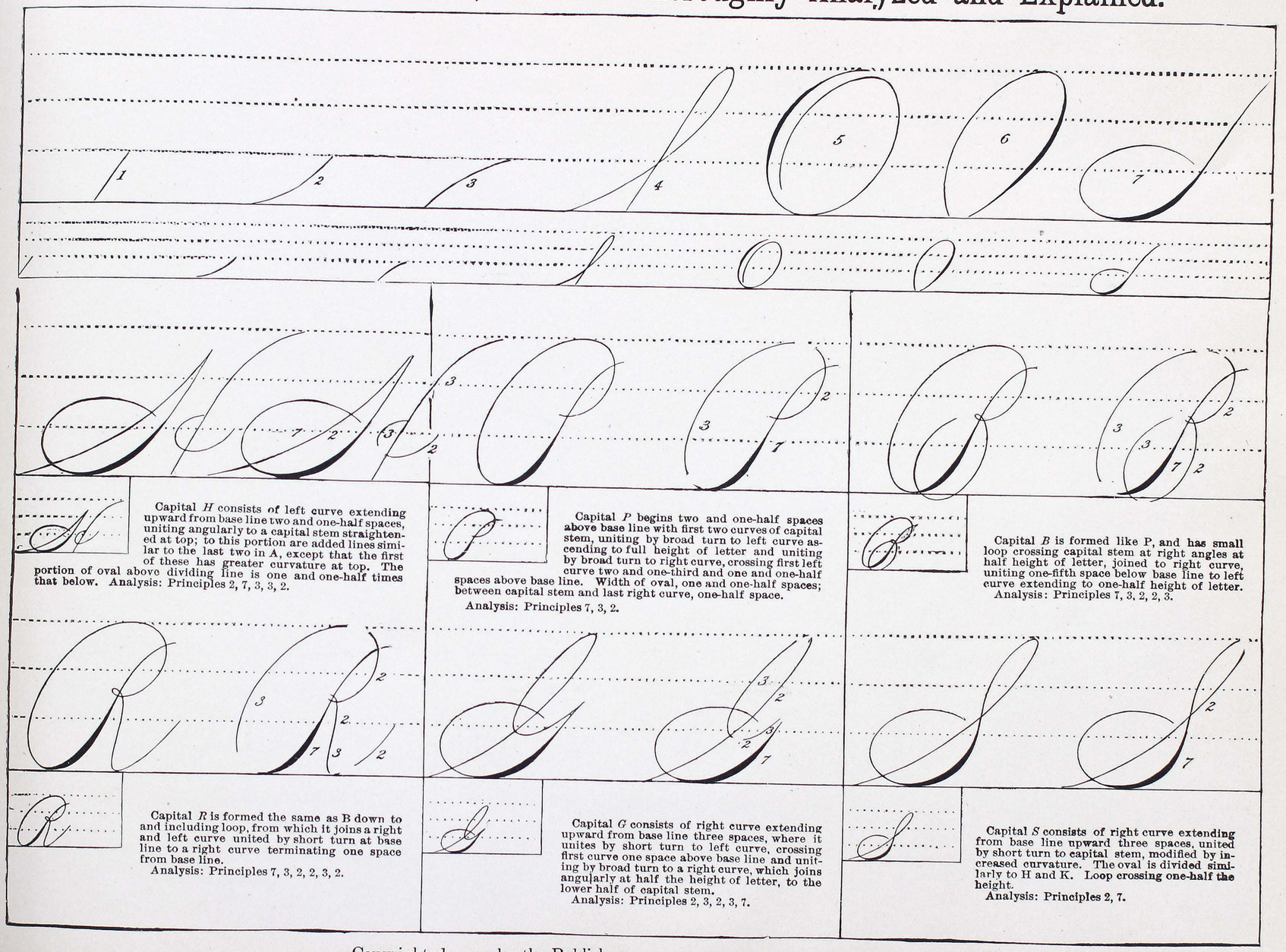
The Capitals H, P, B, R, G and S Thoroughly Analyzed and Explained.



Capital *H* consists of left curve extending upward from base line two and one-half spaces, uniting angularly to a capital stem straightened at top; to this portion are added lines similar to the last two in A, except that the first of these has greater curvature at top. The portion of oval above dividing line is one and one-half times that below. Analysis: Principles 2, 7, 3, 3, 2.

Capital *P* begins two and one-half spaces above base line with first two curves of capital stem, uniting by broad turn to left curve ascending to full height of letter and uniting by broad turn to right curve, crossing first left curve two and one-third and one and one-half spaces above base line. Width of oval, one and one-half spaces; between capital stem and last right curve, one-half space.

Analysis: Principles 7, 3, 2.

Capital *B* is formed like P, and has small loop crossing capital stem at right angles at half height of letter, joined to right curve, uniting one-fifth space below base line to left curve extending to one-half height of letter.

Analysis: Principles 7, 3, 2, 2, 3.

Capital *R* is formed the same as B down to and including loop, from which it joins a right and left curve united by short turn at base line to a right curve terminating one space from base line.

Analysis: Principles 7, 3, 2, 2, 3, 2.

Capital *G* consists of right curve extending upward from base line three spaces, where it unites by short turn to left curve, crossing first curve one space above base line and uniting by broad turn to a right curve, which joins angularly at half the height of letter, to the lower half of capital stem.

Analysis: Principles 2, 3, 2, 3, 7.

Capital *S* consists of right curve extending from base line upward three spaces, united by short turn to capital stem, modified by increased curvature. The oval is divided similarly to H and K. Loop crossing one-half the height.

Analysis: Principles 2, 7.

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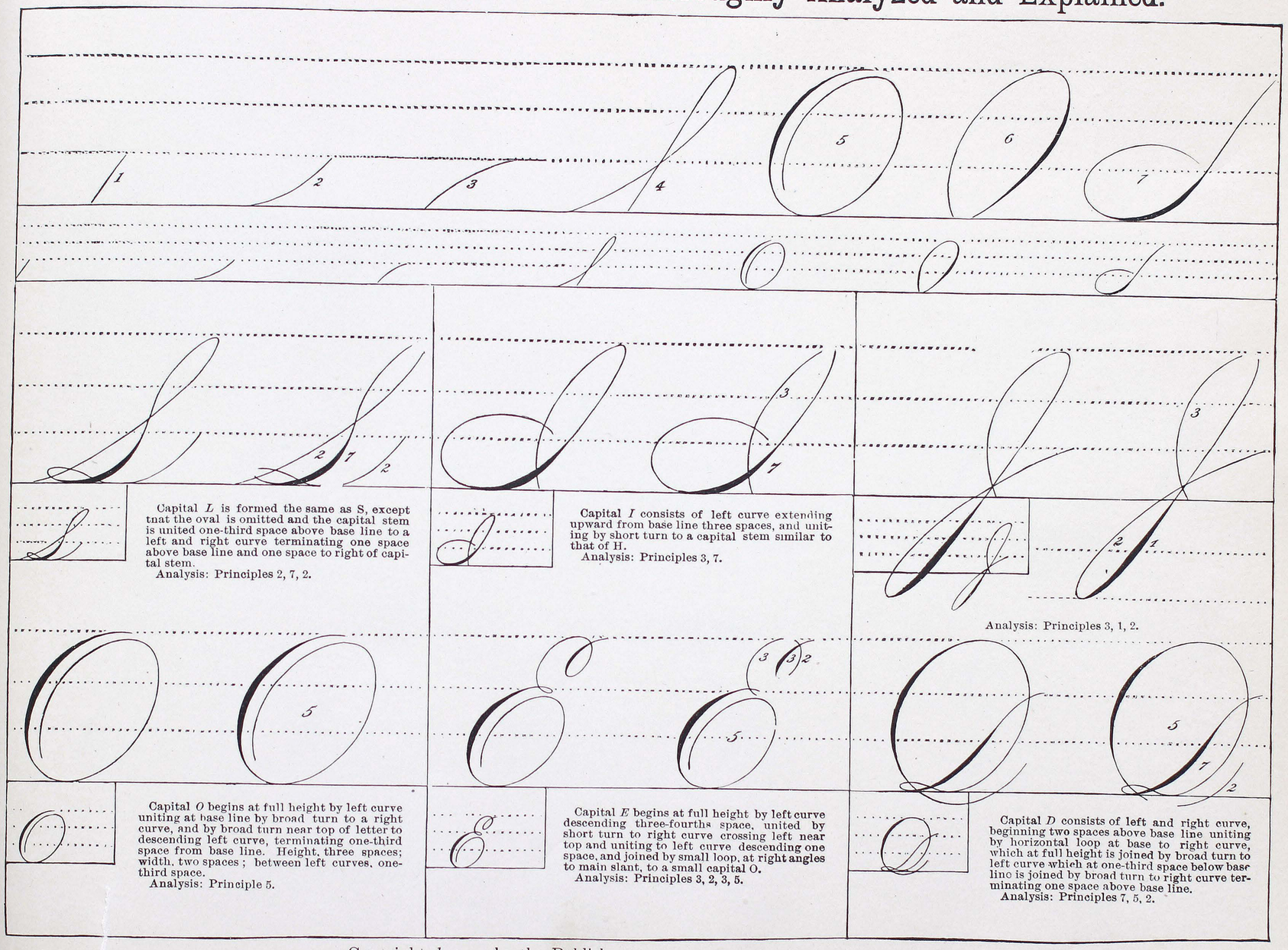
The Capitals L, I, J, O, E and D Thoroughly Analyzed and Explained.



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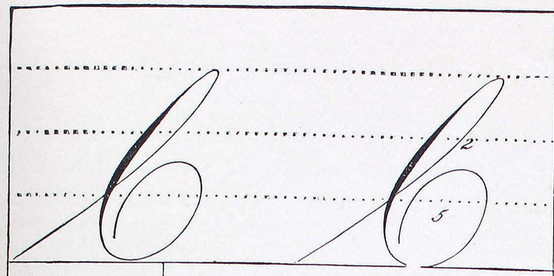
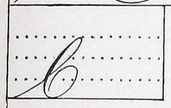
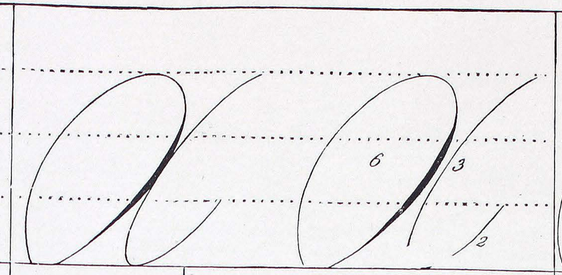
The Capitals C, X, W, Q, Z, V, U, Y, and the Character & Thoroughly Analyzed and Explained.

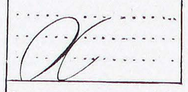




Capital *C* consists of right curve ascending three spaces, joined by short turn to left curve, forming loop one space above base line, uniting near base line by broad turn to left curve and at half height by broad turn to left curve terminating one-third space above base line. Distance between left curves, one-third space; between last two curves, one and one-third spaces.

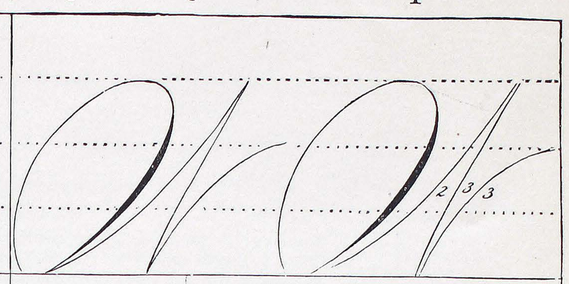
Capital C is formed by uniting the extended loop to a small capital O. Analysis: Principles 2, 5.

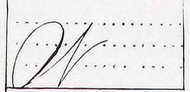




Capital *X* consists of the inverted oval, to which is added a left curve uniting at base by short turn to right curve extending one space above base line. Distance between oval and left curve at top, one and two-thirds spaces; at bottom, one and one-third spaces.

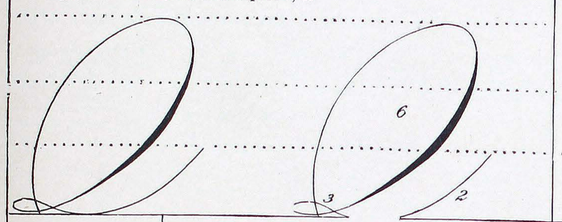
Analysis: Principles 6, 3, 2.

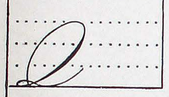




Capital *W* consists of inverted oval joined angularly at base line to a diverging right curve, extending upward three spaces, where it unites angularly to diverging left curve, which, at base line, joins angularly a left curve terminating two spaces above base line. At half the height there should be three equal spaces.

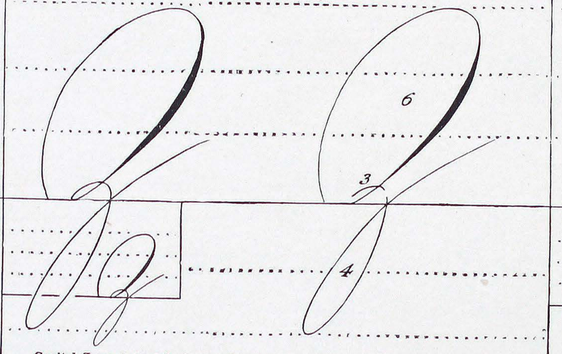
Analysis: Principles 6, 2, 3, 3.



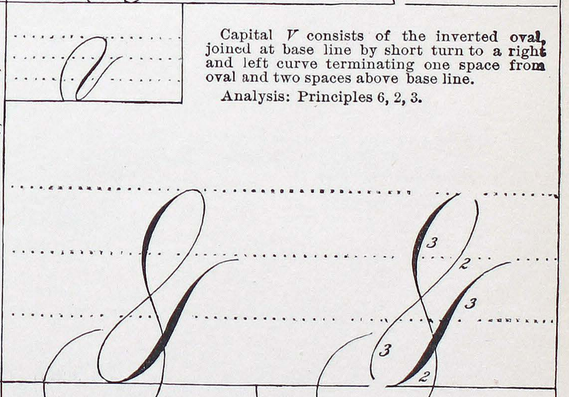


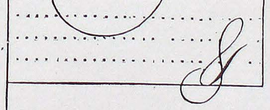
Capital *Q* consists of the inverted oval, joined by loop, similar to that of D, near base line to a right curve terminating one space from oval and from base line.

Analysis: Principles 6, 3, 2.



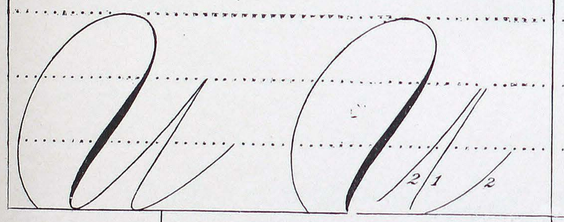
Capital *Z* consists of the inverted oval which, by slanting loop crossing one space above base line, unites to a modified inverted extended loop and completes the letter.





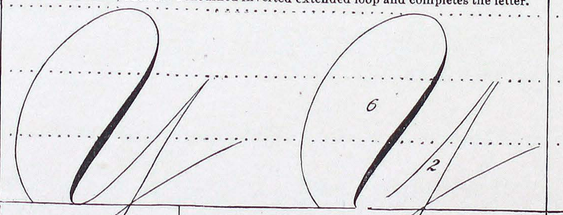
The character & consists of left and right curve, broad turn, left and right curve, upper turn, left and right curve, broad turn, left curve. Height, three spaces.

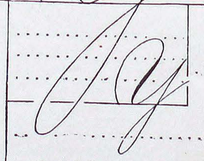
Analysis: Principles 3, 2, 3, 2, 3.



Capital *U* consists of the inverted oval united at base by short turn to a right curve which, at two spaces above base line, unites angularly to straight line joined by short turn at base to right curve, terminating one space from straight line and from base line. Distance between oval and straight line, one space.

Analysis: Principles 6, 2, 1, 2.





Capital *Y* consists of inverted oval, short turn, right curve and straight line, as in U; the latter joining the inverted and reversed extended loop, completes the letter. Distance between oval and straight line, one space. Analysis: Principles 6, 2, 4.

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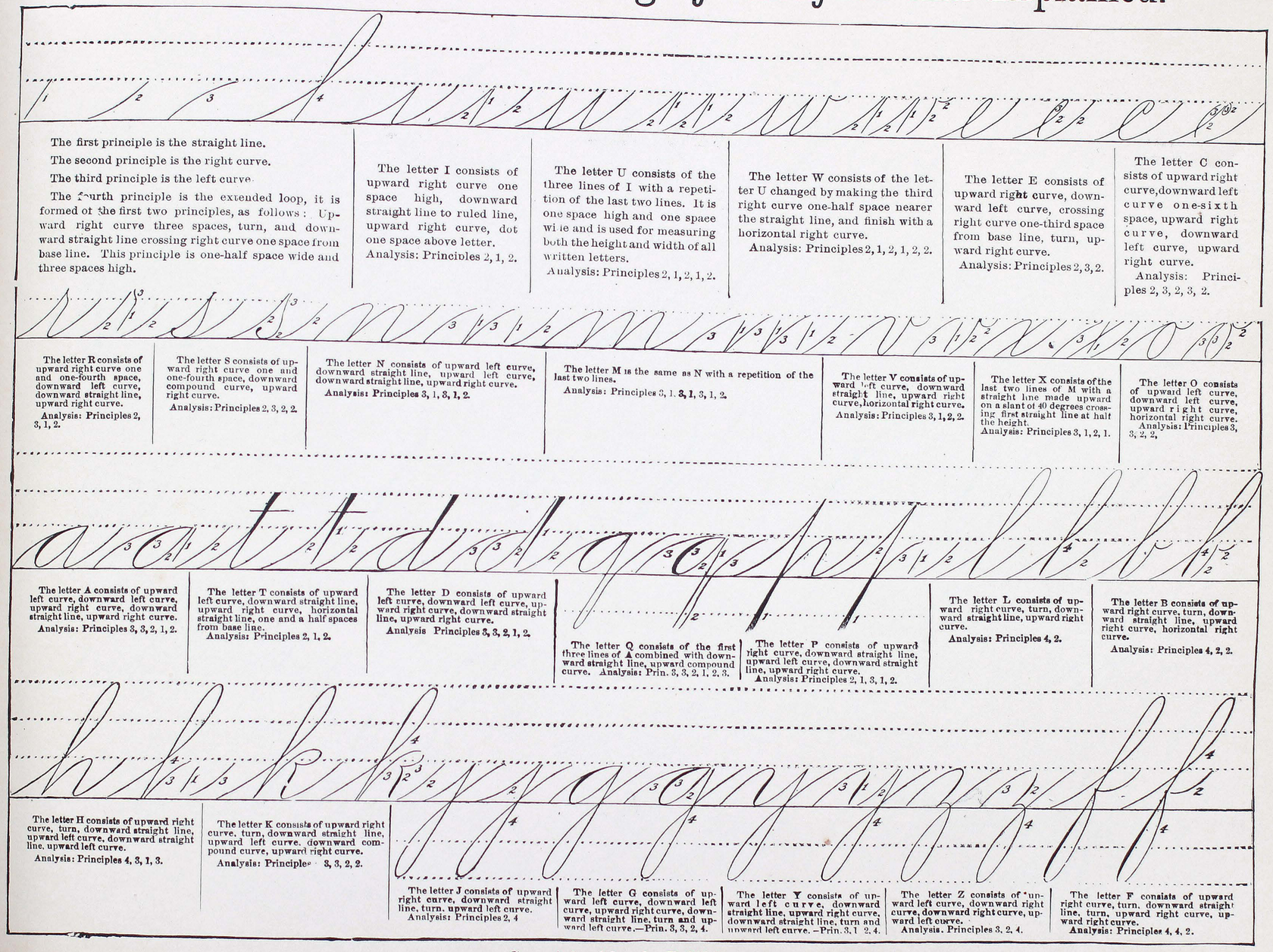
All the Small Letters Thoroughly Analyzed and Explained.



The first principle is the straight line.

The second principle is the right curve.

The third principle is the left curve.

The fourth principle is the extended loop, it is formed of the first two principles, as follows: Upward right curve three spaces, turn, and downward straight line crossing right curve one space from base line. This principle is one-half space wide and three spaces high.

The letter I consists of upward right curve one space high, downward straight line to ruled line, upward right curve, dot one space above letter.
Analysis: Principles 2, 1, 2.

The letter U consists of the three lines of I with a repetition of the last two lines. It is one space high and one space wi ie and is used for measuring both the height and width of all written letters.
Analysis: Principles 2, 1, 2, 1, 2.

The letter W consists of the letter U changed by making the third right curve one-half space nearer the straight line, and finish with a horizontal right curve.
Analysis: Principles 2, 1, 2, 1, 2, 2.

The letter E consists of upward right curve, downward left curve, crossing right curve one-third space from base line, turn, upward right curve.
Analysis: Principles 2, 3, 2.

The letter C consists of upward right curve, downward left curve one-sixth space, upward right curve, downward left curve, upward right curve.
Analysis: Principles 2, 3, 2, 3, 2.

The letter R consists of upward right curve one and one-fourth space, downward left curve, downward straight line, upward right curve.
Analysis: Principles 2, 3, 1, 2.

The letter S consists of upward right curve one and one-fourth space, downward compound curve, upward right curve.
Analysis: Principles 2, 3, 2, 2.

The letter N consists of upward left curve, downward straight line, upward left curve, downward straight line, upward right curve.
Analysis: Principles 3, 1, 3, 1, 2.

The letter M is the same as N with a repetition of the last two lines.
Analysis: Principles 3, 1, 3, 1, 3, 1, 2.

The letter V consists of upward left curve, downward straight line, upward right curve, horizontal right curve.
Analysis: Principles 3, 1, 2, 2.

The letter X consists of the last two lines of M with a straight line made upward on a slant of 40 degrees crossing first straight line at half the height.
Analysis: Principles 3, 1, 2, 1.

The letter O consists of upward left curve, downward left curve, upward right curve, horizontal right curve.
Analysis: Principles 3, 3, 2, 2.

The letter A consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve.
Analysis: Principles 3, 3, 2, 1, 2.

The letter T consists of upward left curve, downward straight line, upward right curve, horizontal straight line, one and a half spaces from base line.
Analysis: Principles 2, 1, 2.

The letter D consists of upward left curve, downward left curve, upward right curve, downward straight line, upward right curve.
Analysis Principles 3, 3, 2, 1, 2.

The letter Q consists of the first three lines of A combined with downward straight line, upward compound curve. Analysis: Prin. 3, 3, 2, 1, 2, 3.

The letter P consists of upward right curve, downward straight line, upward left curve, downward straight line, upward right curve.
Analysis: Principles 2, 1, 3, 1, 2.

The letter L consists of upward right curve, turn, downward straight line, upward right curve.
Analysis: Principles 4, 2.

The letter B consists of upward right curve, turn, downward straight line, upward right curve, horizontal right curve.
Analysis: Principles 4, 2, 2.

The letter H consists of upward right curve, turn, downward straight line, upward left curve, downward straight line, upward left curve.
Analysis: Principles 4, 3, 1, 3.

The letter K consists of upward right curve, turn, downward straight line, upward left curve, downward compound curve, upward right curve.
Analysis: Principles 3, 3, 2, 2.

The letter J consists of upward right curve, downward straight line, turn, upward left curve.
Analysis: Principles 2, 4

The letter G consists of upward left curve, downward left curve, upward right curve, downward straight line, turn and upward left curve.—Prin. 3, 3, 2, 4.

The letter Y consists of upward left curve, downward straight line, upward right curve, downward straight line, turn and upward left curve.—Prin. 3, 1, 2, 4.

The letter Z consists of upward left curve, downward right curve, downward right curve, upward left curve.
Analysis. Principles 3, 2, 4.

The letter F consists of upward right curve, turn, downward straight line, turn, upward right curve, upward right curve.
Analysis: Principles 4, 4, 2.

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A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z & 1 2 3 4 5 6 7 8 9 0

SPENCERIAN SCRIPT.

A Atlanta B Bangor C Cutlers

D Detroit E Esquire F Fulton

G Grafton H Huxley I Ironton

J Johnson K Kentucky L London

M Motley N Natchez O Orths

Copyrighted 1880, by Ivison, Blakeman, Taylor & Co., New York.

SPENCERIAN SCRIPT.

P Pindar Q Quarts R Richard

S Sundry T Trenton U United

V Virgils W Weights X Xingu

Y Yazoo Z Zachary & Company

Albany N.Y. Boston Mass. Canton O.

Remarks.—This page and the preceding page are specimens of *real written* copies, by Spencerian Authors, who are known the world over as the best writers that ever lived. These very pages are the best written pages in the world. They are the best specimens of elegant writing ever done with a pen. These two pages are taken by permission from the New Spencerian Compendium of Penmanship, published in five parts, by Ivison, Blakeman, Taylor & Co., New York. The New Spencerian Compendium illustrates to perfection the great skill of the Spencers, and the immense value of their system. Copyrighted 1880, by Ivison, Blakeman, Taylor & Co.

$4298 New York Nov. 15. 1866.

At Sight pay to James H Campbell or order. Forty two Hundred and Ninety eight Dollars. value received.

Williams & Packard.

C. T. Bainbridge & Co.
445 Broadway New York.

$1700 New York Oct. 3. 1866.

Six months from date I promise to pay Wm. M King Jr or order Seventeen Hundred Dollars value received

Thomas Hunter.

For the Autograph Album.

Gems of price are deeply hidden,
Neath the rugged rocks concealed;
What would neer come forth unbidden,
To thy search may be revealed.

For thee, my fair and gentle friend,
I ask not wealth or fame,
Only ask Thy path may be
Free from life's toil and care.

May Future with her kindest smile,
Wreath laurels for thy brow.
Loving angels guard and keep thee
Ever pure as thou art now.

Averse you ask this fine day
Of course I'll write you one.
The task of writing finds its pay
In joy and pleasure that is done.

Sailing down the stream of life
In your little bark canoe,
May you have a pleasant trip,
With just room enough for two.

When things don't go to suit you,
And the world seems upside down,
Don't waste your time in fretting,
But drive away the frown.

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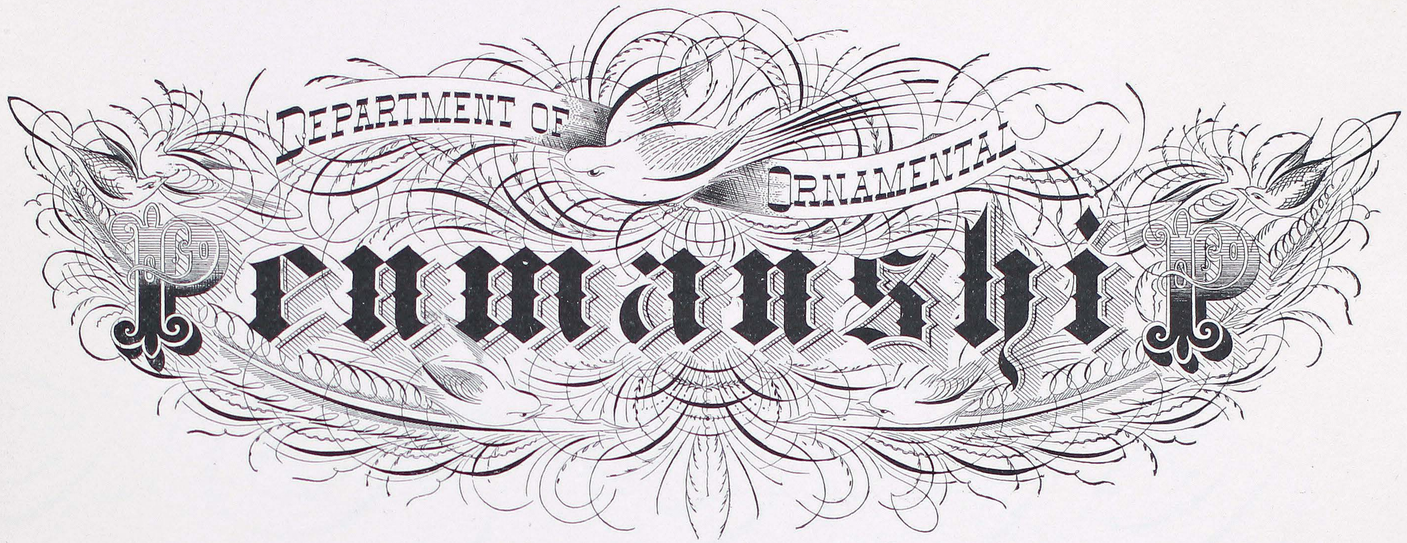


Look this department through and you will see a greater variety and more designs of beautiful flourishing and ornamental pen-work, than can be found in any other collection in the world.

This department contains specimens of ornamental pen-work by nearly all the best penmen who have ever lived.

This department is complete in everything in the form of ornamental penmanship.

The original drawings of the pen-work gems contained in this department cost us many thousands of dollars, and these perfect photo-electrographs of the original drawings, are so perfect and exact, that they look just exactly as well as the originals themselves, and are a perfect counterpart and fac-simile in every particular. And as far as actual value is concerned, these photo-electrographs are worth just as much as though they were each done separately with a pen at great cost.

Photo-electrographing is a new process recently perfected by us, by means of which we are able to reproduce real pen-work, in any color, or in all colors and gold, so perfect and absolutely exact, that the reproduction or photo-electrograph, cannot be told from the original pen and ink work.

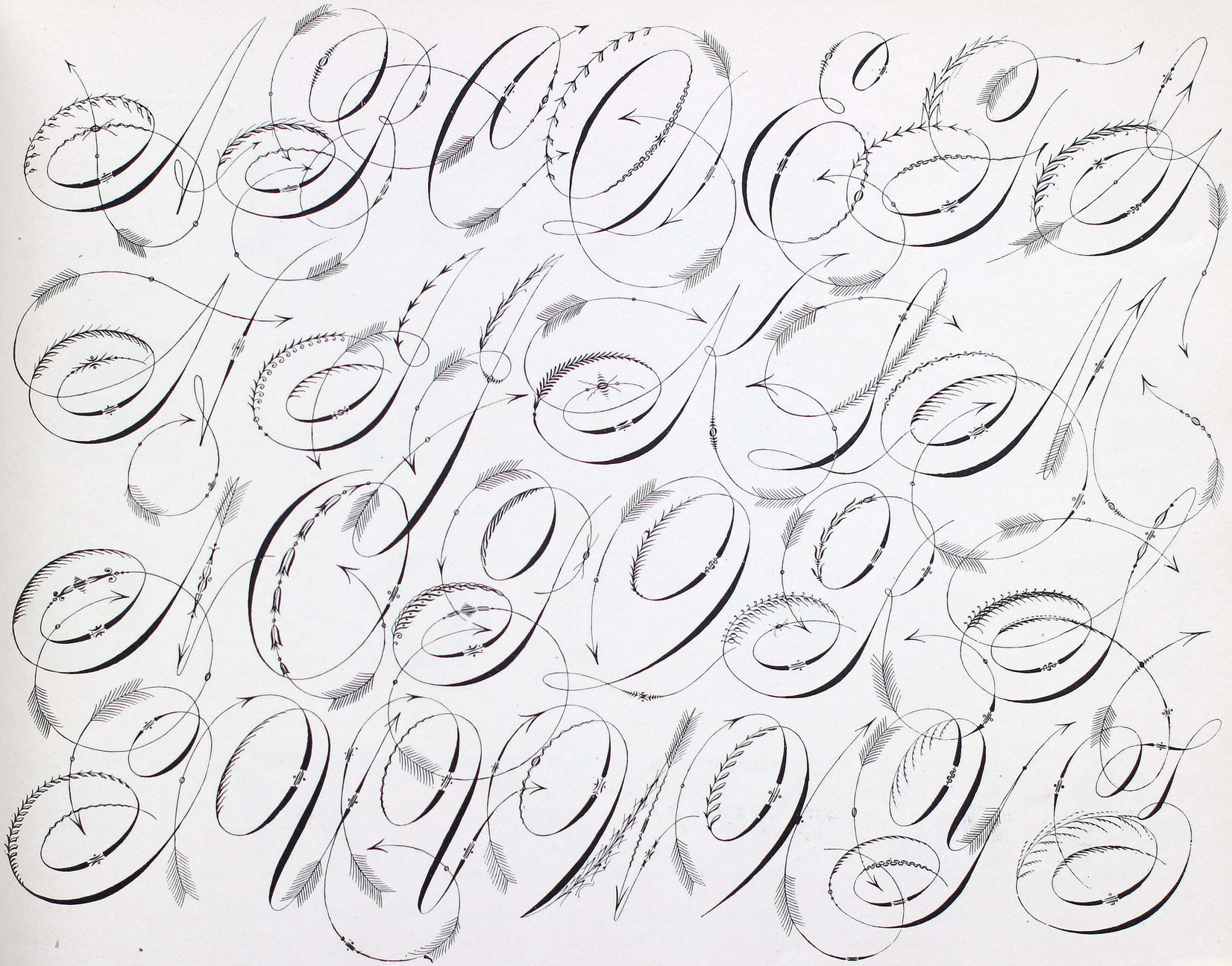
When we first perfected the photo-electrographing process we realized that we could publish the most perfect self-instructor in penmanship ever known.

We saw at once, that we could publish and furnish at very small cost, an amount and variety of real written copies that would cost several thousand dollars for the execution of the originals, and which would be just as good in every way, and in fact, real pen-work the same as the original drawings.

We have paid large sums of money to all the greatest penmen, pen-artists and expert writers all over the world, and the Self-Instructor is in reality a collection of all the best things and best specimens of elegant writing and ornamental pen-work ever done by all the best penmen, everywhere, who have ever lived on the earth.

All the best copies and all the best instructions and very best methods for learning to do ornamental pen-work, quickly and easily, ever taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world, are contained in this department of the Real Pen-Work Self-Instructor. Everything necessary to make it a very easy matter to learn all about ornamental penmanship is contained in this department.

Again we say, look this department through carefully and you will find the greatest variety of best specimens of ornamental penmanship ever seen, and the best copies, and best instructions, and best methods ever known for learning the beautiful art yourself.



Full instructions for making these letters given in the Tracing Process. Copyrighted by the Publishers.

Full instructions for making these letters given in Tracing Process. Copyrighted by the Publishers.

THE TRACING PROCESS.

INSTRUCTIONS
—IN—
THE TRACING PROCESS.

The Tracing Process has for a long time been known to leading penmen and pen-artists. It has always been kept a sort of secret. It is the quickest and best way in the world to make an exact copy of any kind of ornamental pen-work.

The Tracing Process is so simple, plain and easy, that a child can make an exact copy of any kind of ornamental pen-work, and do it to wonderful perfection

The Self-Instructor is the only work ever published, which teaches this immensely valuable and important Process, in connection with penmanship.

DO NOT FAIL!

Be sure to read these instructions over very carefully, then you will know all about this process, and you will see and understand for yourself, how it is that you, or anybody, can do such nice pen-work without any trouble at all, and right from the very start. Take a slip or sheet of transparent tracing paper, and place it on the picture to be copied; then with a good lead pencil trace all the outlines and shadings of the entire picture, until you have taken a complete and perfect outline of the original drawing on your tracing paper.

After you have done this, turn your tracing paper over and black the whole other side of it with your pencil. Then place your tracing paper, blacked side down, on your drawing paper, or where you wish to make your drawing, and take a hard, fine-pointed lead pencil and trace over all the outlines and shadings of the entire picture. Thus you print in pencilings a perfect copy of the entire picture on your drawing paper. After you have done this, it is a very easy matter to finish the picture with pen and ink, by putting ink on in place of the pencilings, and shading according to the shading of the original, erasing the pencil marks with a rubber after the ink is put on.

Now this is all there is to it. This is all you have to do to work by the Tracing Process, which you see is very easy.

If you have read these few instructions carefully, you can now sit right down and make an exact copy of any of the drawings in the Self-Instructor, and do it so nicely and perfectly that you will astonish yourself, and astonish everybody else who does not know about the Tracing Process.

You see that all the art or skill that is required to draw anything, is to get the construction lines, or the outlines and shade lines that make up the picture. By the Tracing Process all you have to do is to trace the lines that make any picture on your tracing paper, with a pencil, and then trace the pencil picture to your drawing paper. The designs on this page are perfect photo-electrographs, from real pen and ink drawings, made by the Tracing Process, from designs in the Self-Instructor. The Tracing Process is certainly the greatest means ever invented, or heard of, for making an exact copy of pen-work.

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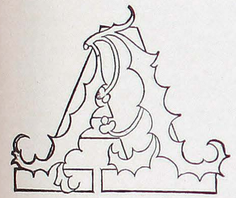
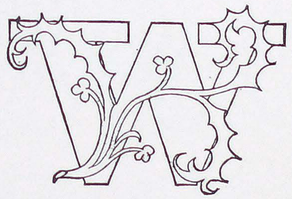
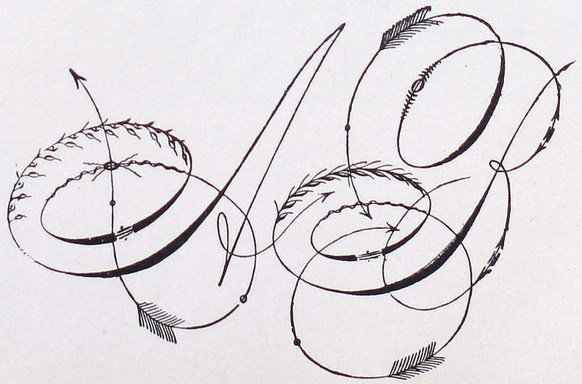
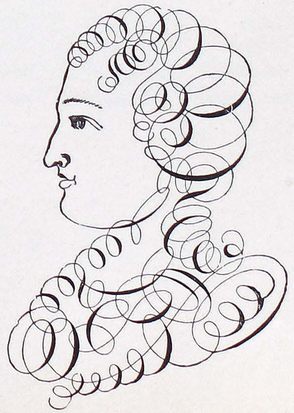
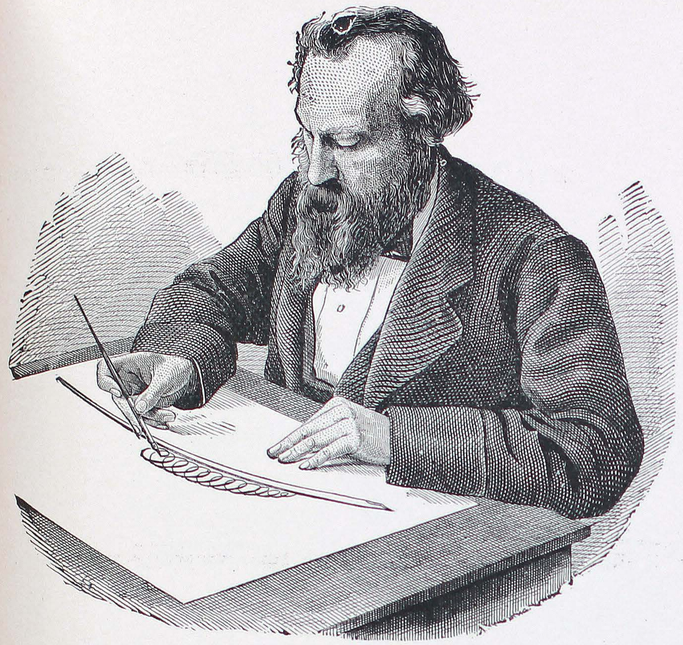
As it is sometimes difficult to get a good article of Tracing Paper, we have decided for the convenience of those who use the Self-Instructor, to furnish the very best quality of Tracing Paper for just what it costs us, which is six sheets for 25 cents. We send six full sheets for 25 cents post paid. Send postage stamps in payment.









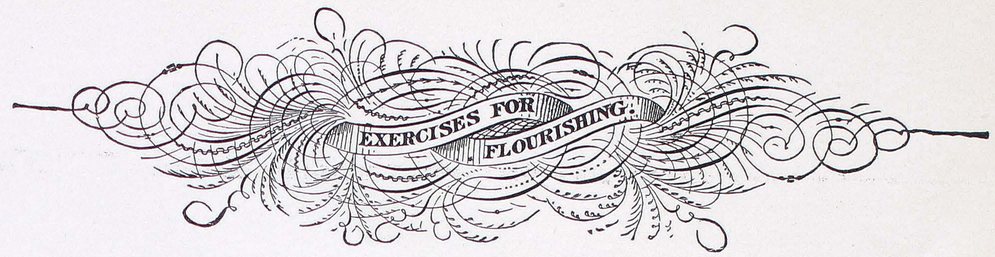


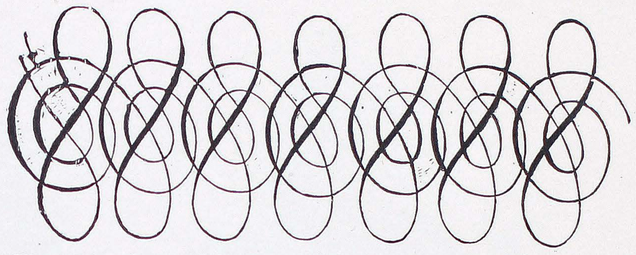
INSTRUCTIONS AND REMARKS.

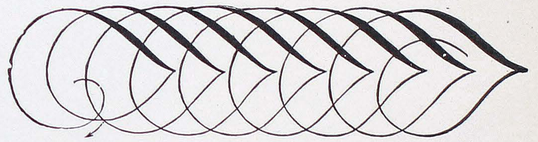
The above is a picture of the eminent D. T. Ames, the great penman, Editor of the Penman's Art Journal, 205 Broadway, N. Y., sitting at his desk flourishing He is one of the greatest and most eminent penmen in the whole world. He executed all the work on this page. He flourished it all right off in a few minutes. This portrait was taken while he was doing the work, and you can see how he sits and how he holds his pen, just the same as you could if you were in his office looking at him.

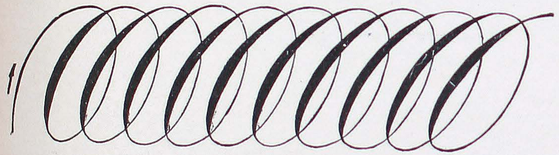
It is easy enough to do all this work if you sit and hold your pen in the right position. The above picture of Prof. Ames shows how he sits and holds his pen, when actually at work. You can learn to sit and hold your pen in the same position by looking at his picture, just as well as you could if you had Prof. Ames himself right with you to show you how.

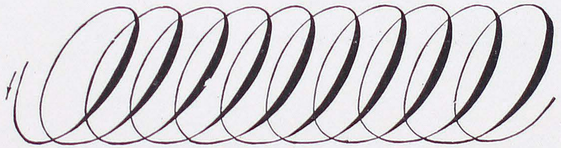
After you once get the correct position, it requires but very little practice to be able to do all his kind of work.

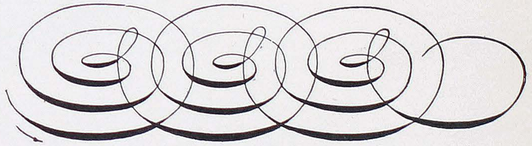


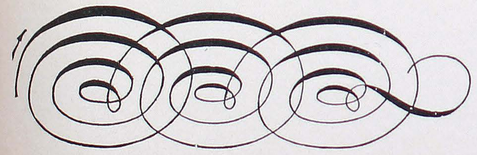


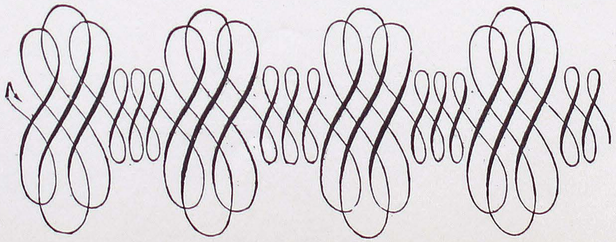


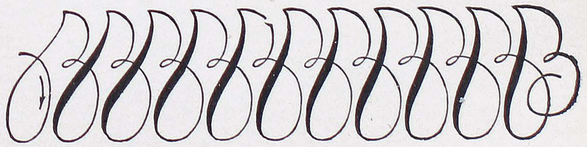


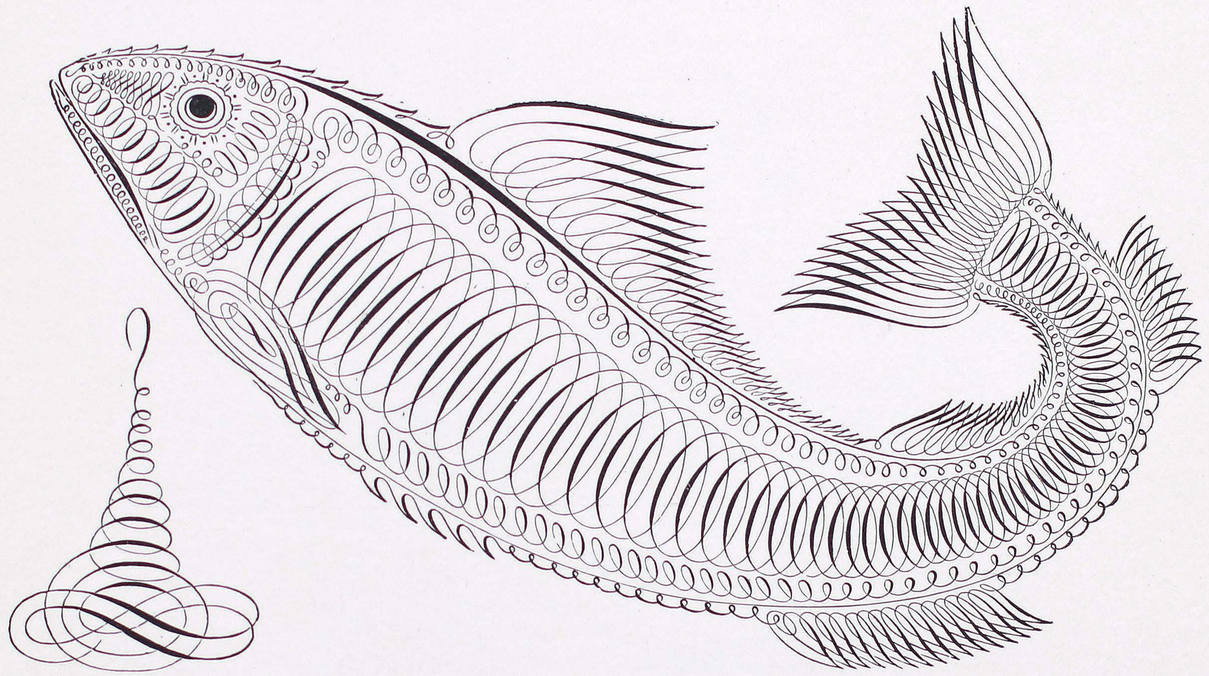




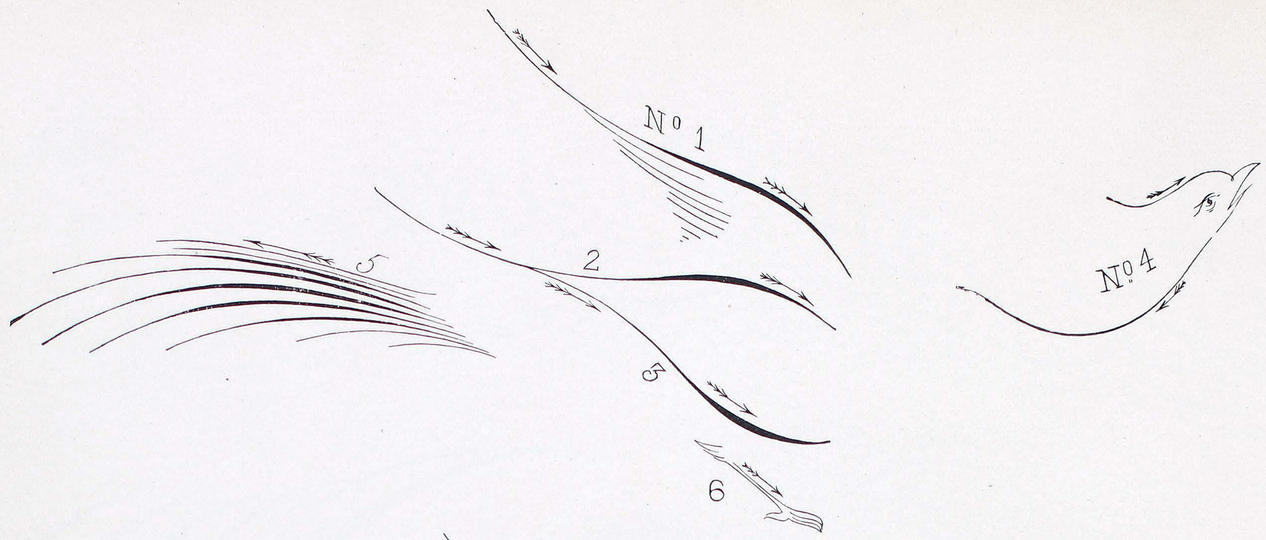


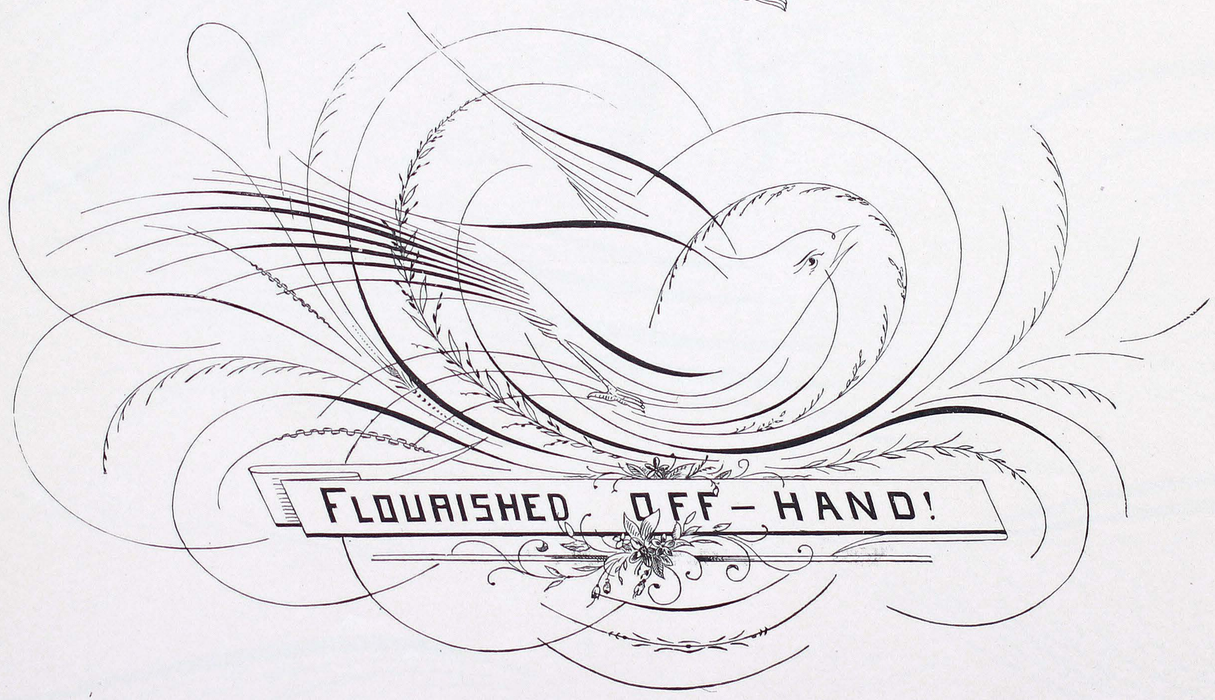






Full instructions for making this fish given in the Tracing Process.





HOW TO MAKE A FLOURISHED BIRD.

Reverse your pen, holding it in the position for flourishing with the point toward you. Make the wings of the bird first, striking your lines in the direction indicated by the arrows, in the order they are numbered in the above copy. Then turn your pen, holding it in the direct position, (or position used in writing,) and draw the head, neck and breast of the bird. Then turn your paper bottom from you, and with pen reversed in position for flourishing, strike the lines forming the tail, then draw the foot and the bird is completed. Now this is all there is to it, and you see it is not a hard matter at all. We have separated the parts of the bird in the above copy, and numbered them, so you can see just how each part is made and just how to begin and go right to work and make a bird. Nearly all flourished birds are made on this same general plan. The above cuts are perfect photo-electrographs from the real pen-work. They were designed and flourished to show the quickest and easiest way to make an elegant flourished bird. Any one can see that it must be a very easy matter to learn to make the different parts of the above bird, and anybody can also see that it is easy to combine the different parts and so make the bird; therefore, it is very easy to make the bird. Anybody, even the dullest scholar, can make an elegant flourished bird by a little practice from the above copy. All that is necessary is to sit down and try. You will be astonished to see how easy it is.

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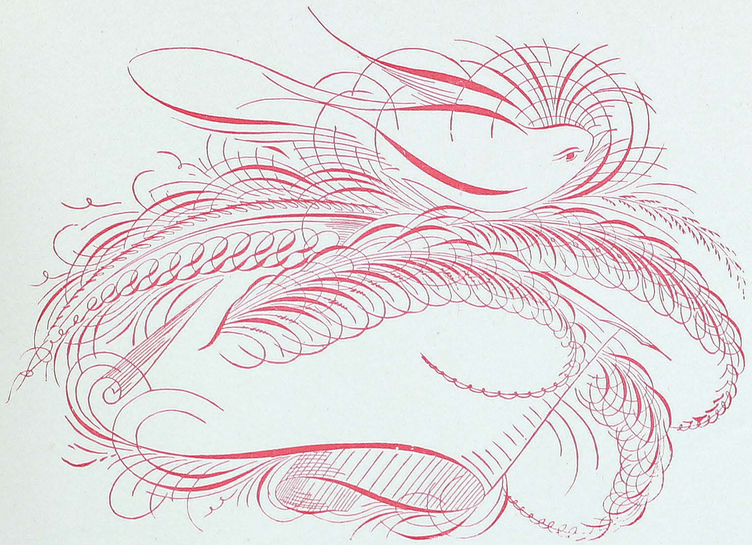
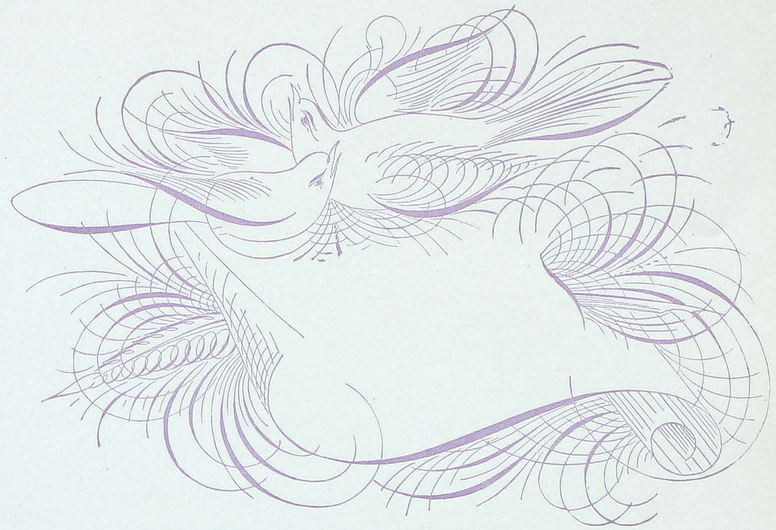
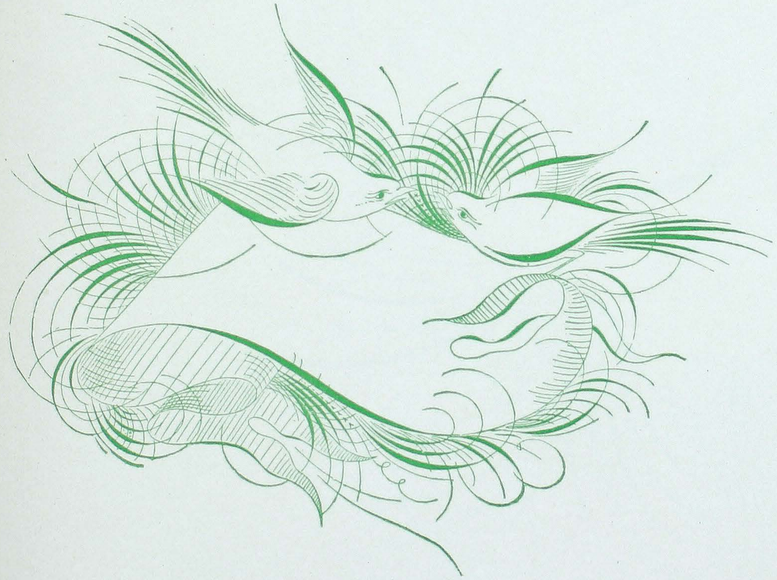
INSTRUCTIONS.

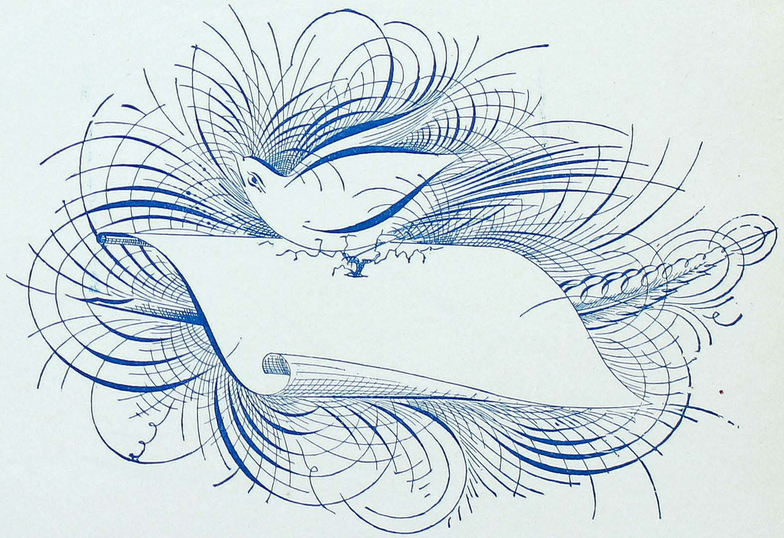
This page shows you just how to make different kinds of birds. It shows how to begin, how to proceed, and how to finish a bird. This page was designed and executed by John D. Williams, and is the greatest means ever known for learning to make all kinds of flourished birds. Taken by permission from Williams & Packard's Gems of Penmanship. Copyrighted 1866, by Williams & Packard.

These copies need no explanations, as they explain themselves. Everything is made so plain and simple, and easy to understand, that you can't help seeing just what to do, and how to make different kinds of birds without any trouble at all.









ORNAMENTAL DESIGNS FOR AUTOGRAPH ALBUMS.

Selected and Photo-Electrographed from the Autographs of eminent penmen, and such as are used by them, and by the best penmen everywhere, when they write in an Autograph Album themselves.

These designs are certainly some of the finest and best ever seen. All the designs on this page were actually taken from Autograph Albums, and were executed by the best writers and penmen of the age. They are all Photo-Electrographed from real pen-work, executed with Mineraline Writing Inks of different colors from our Patent Ink Capsules, the kind of inks that are used by all the best writers and penmen, in all fancy writing and drawing. It requires but little practice to make any of these designs, and for an Autograph Album nothing is so pretty, or so good, as a neat, nice design like one of these.

By the Tracing Process, any one can trace one of these designs and put it in an Album in connection with his name, with scarcely any practice or skill as a penman. Study the Tracing Process carefully as it is one of the greatest means ever known for doing all kinds of pen drawing.

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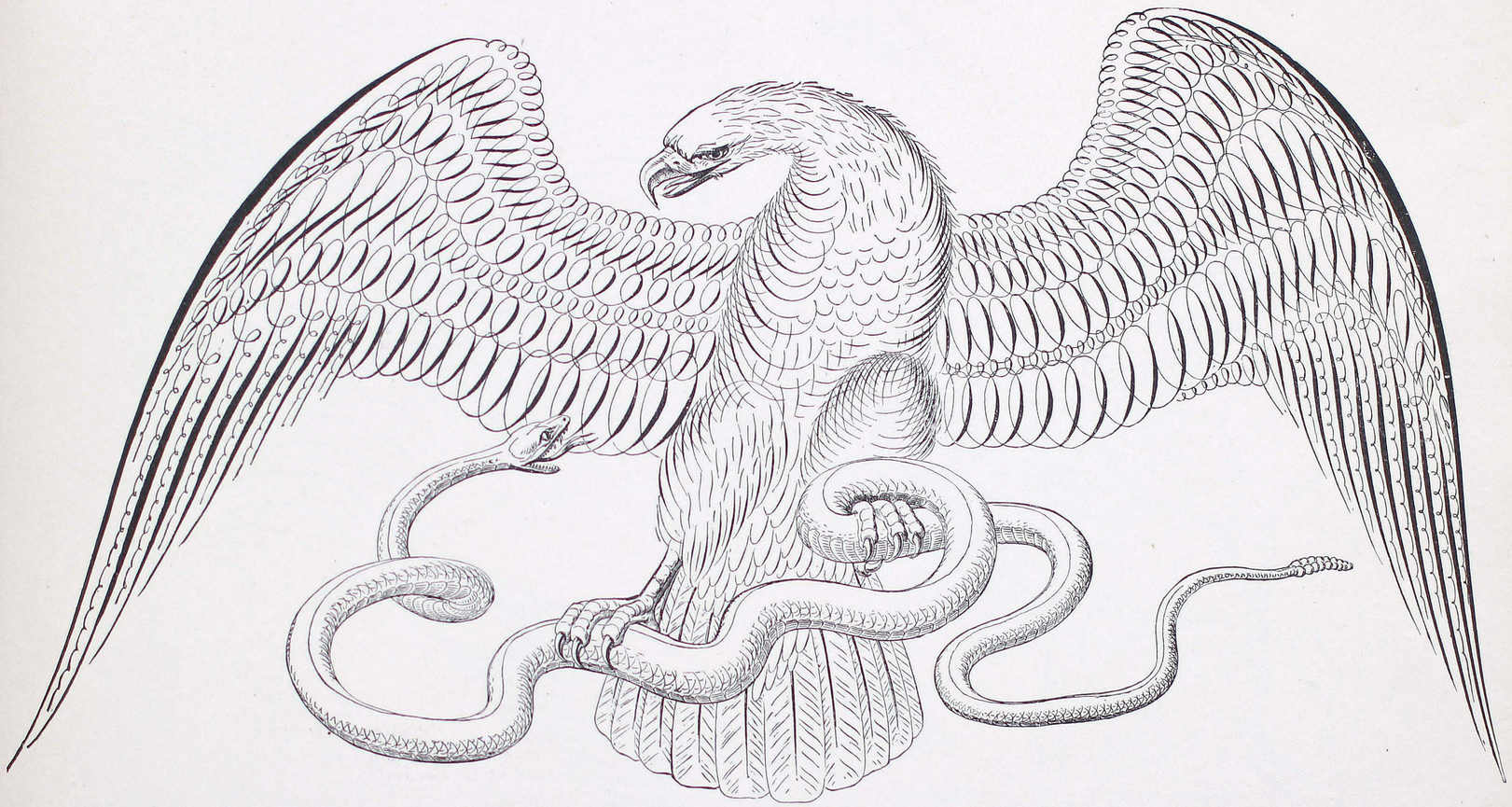
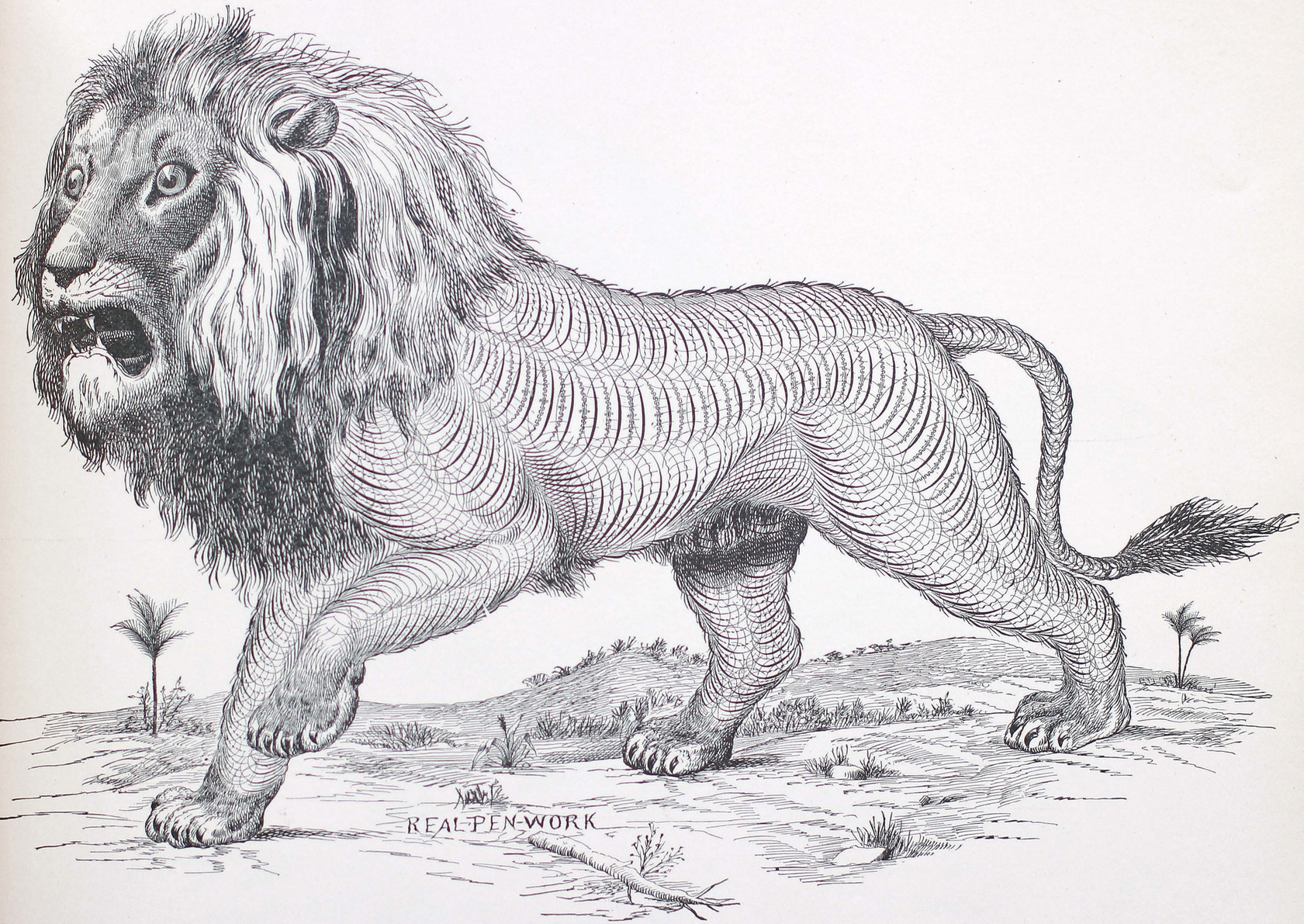
After three weeks practice.



Full instructions for making this Eagle and Snake given in the Tracing Process. Copyrighted by the Publishers.

Electrotyped from REAL PEN WORK, taken by the eminent John D. Williams. Taken by permission from Williams & Packard's Gems. Copyrighted by Williams & Packard.

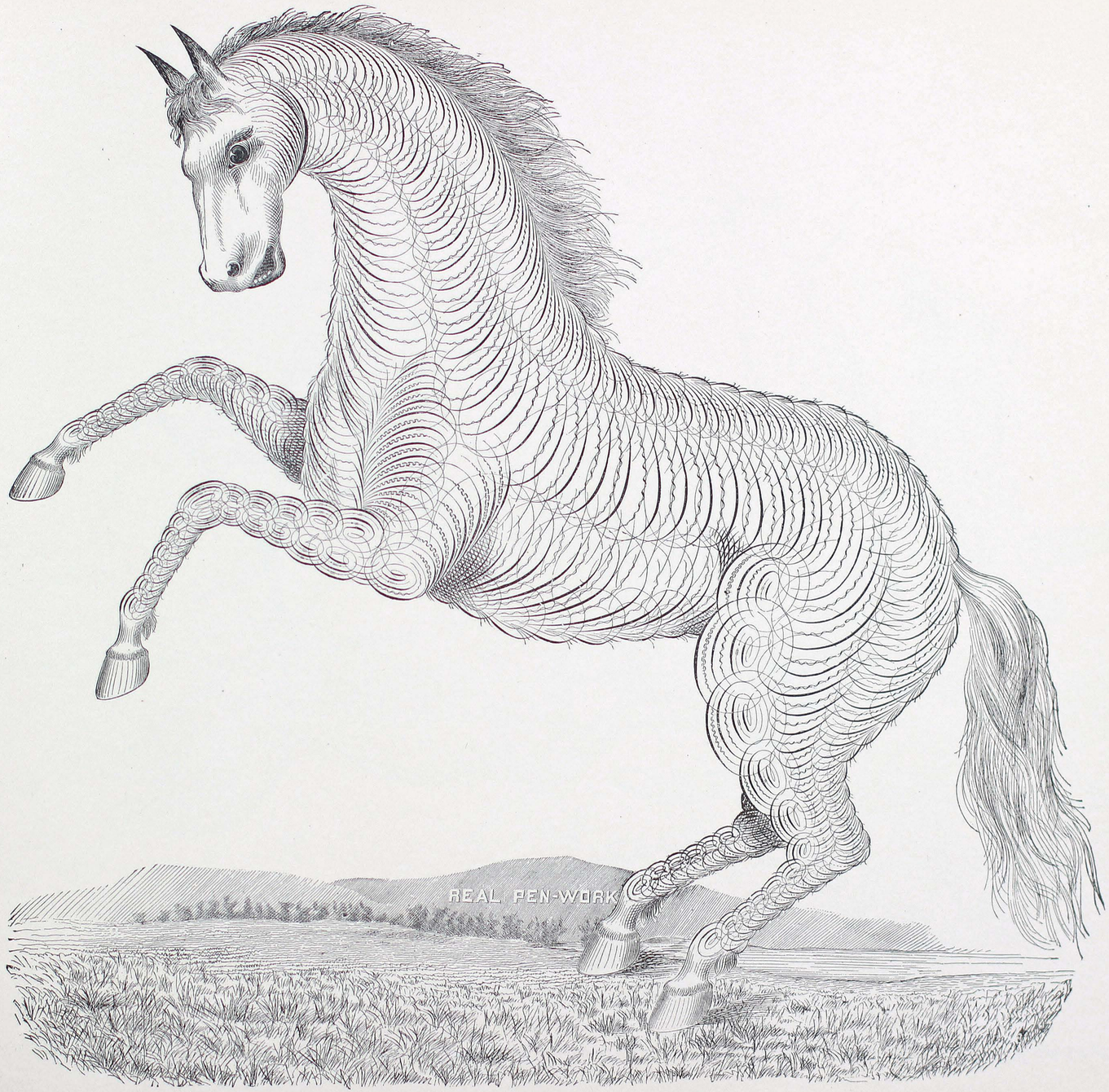
Real Pen Work. Full instructions for making this Swan given in the Tracing Process. Copyrighted by the Publishers.



Full instructions for making this Lion given in the Tracing Process. Copyrighted by the Publishers.

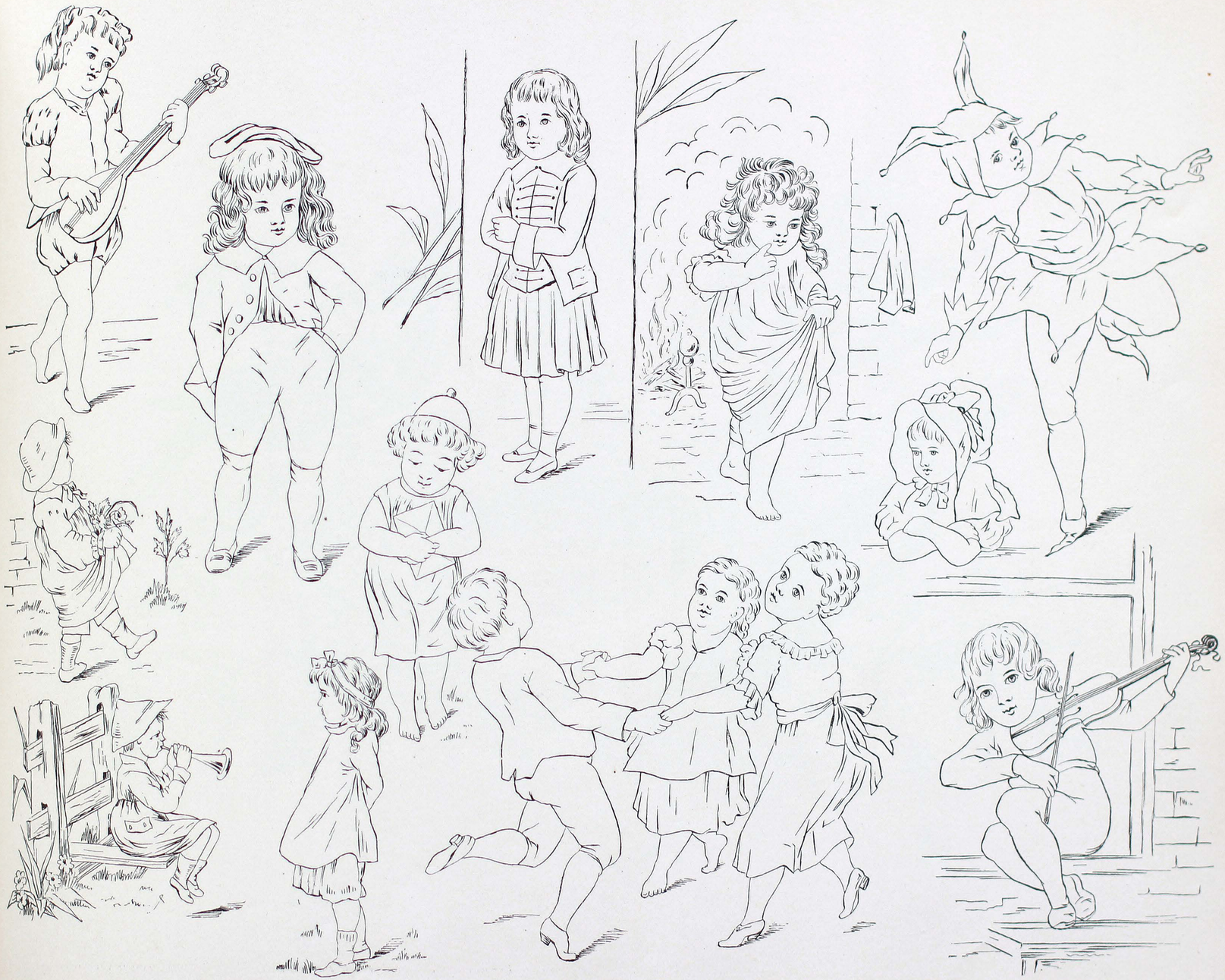
Real Pen Work Horses. Full instructions for making these Horses given in the Tracing Process. Copyrighted by the Publishers.

Real Pen Work Deer. Full instructions for making this Deer given in the Tracing Process. Copyrighted by the Publishers.


REAL PEN-WORK

Real Pen Work Stag and Dogs. Full instructions for making this picture given in the Tracing Process. Copyrighted by the Publishers.

Real Pen Work Flourished Heads. Full instructions for making these Heads given in the Tracing Process. Copyrighted by the Publishers.



Real Pen Work Sketches. Full instructions for making these designs given in the Tracing Process. Copyrighted by the Publishers.

Sweet Home of the Little Birds. Full instructions for making this picture given in the Tracing Process. Copyrighted by the Publishers.

ALL DONE WITH A SINGLE STROKE OF THE PEN.

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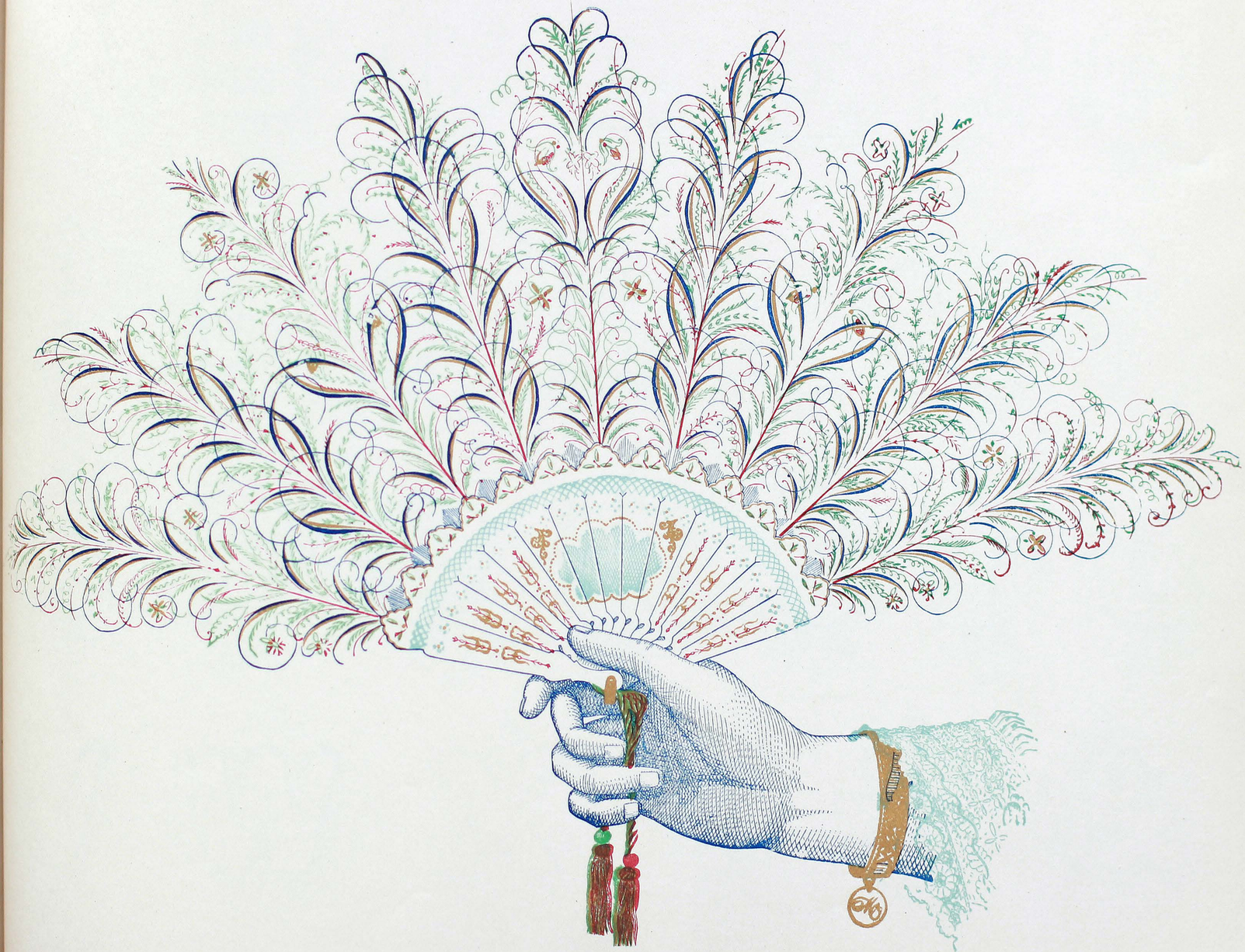

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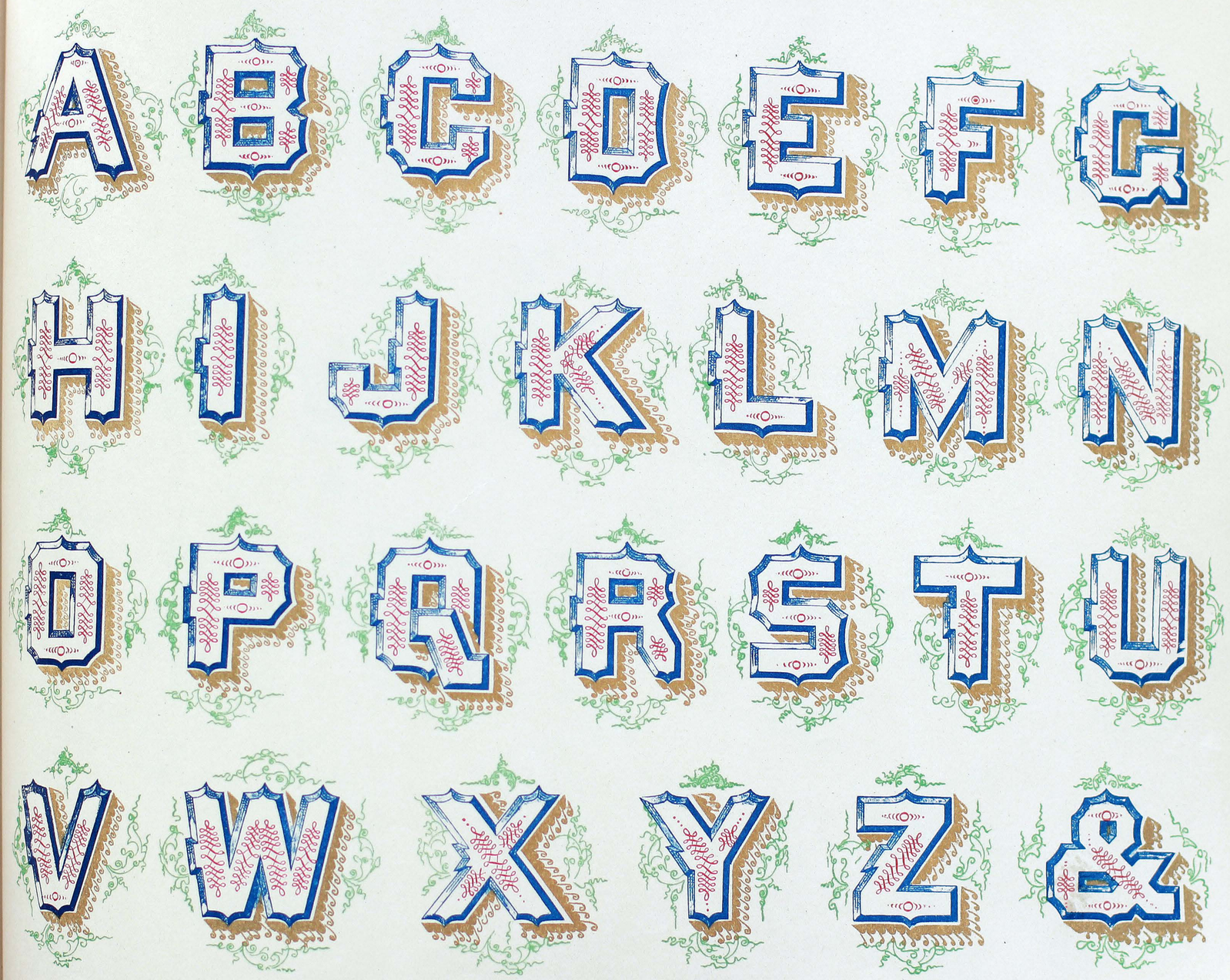

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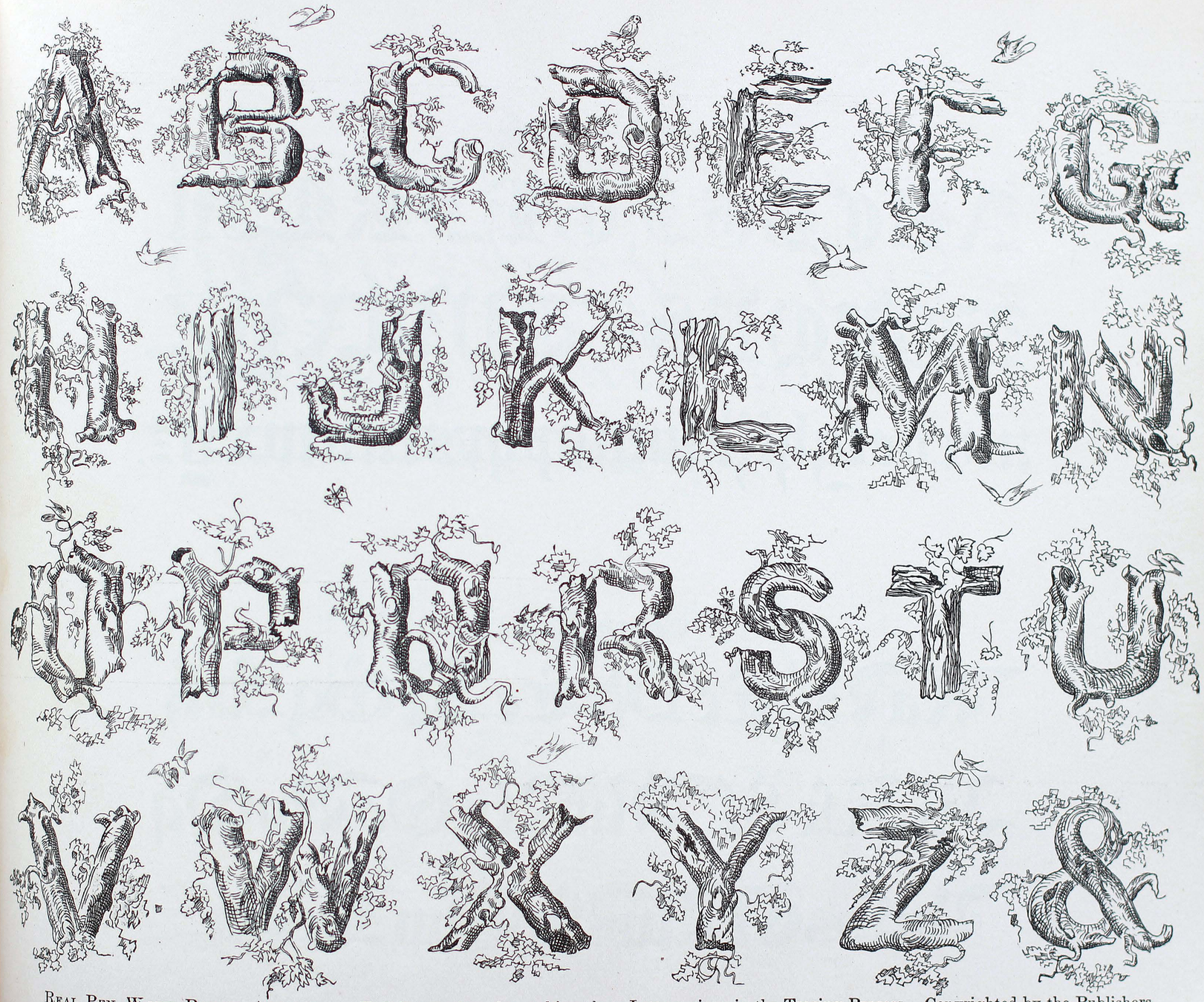


Real Pen Work Rustic Alphabet. Full instructions for making these Letters given in the Tracing Process. Copyrighted by the Publishers.

Old English.

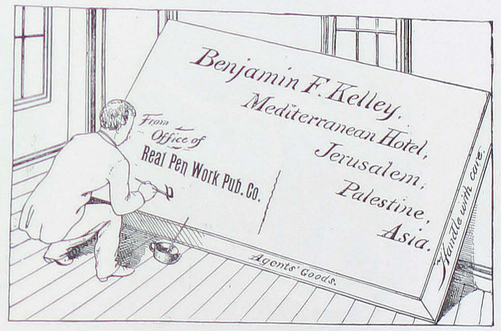
ABCDEFGHIJKLM
NOPQRSTUVWXYZ.
abcdefghijklmnopqrstuvwxyz.

German Text.

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

Marking Alphabet.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyz.



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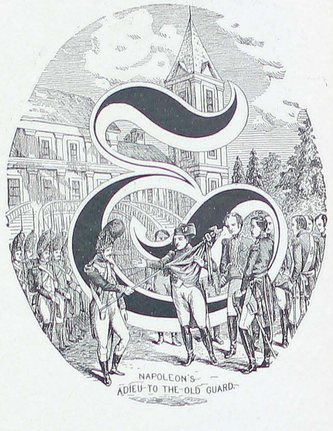

This Wonderful Alphabet.

was all done with a steel pen. This alphabet is the greatest piece of artistic pen drawing in the world.

It is the most beautiful German Text Alphabet, and the most skillful and most wonderful piece of pen drawing ever done. Every letter is a perfect gem in itself, a wonder of artistic skill.

This alphabet is of immense value to every penman and pen artist. By the Tracing Process, anyone can make an exact copy of any letter of this alphabet, without any trouble at all. All penmen who have the Self-Instructor, use this alphabet for initial letters to begin an important word, or a page, and for the initials of their own names. You cannot make anything more beautiful or appropriate as a present for friends, than the initials of your own name, or of their names taken from this alphabet, and done with a pen by yourself, which you can easily do by the Tracing Process.

The original pen and ink drawings of this alphabet cost us an enormous sum of money, and this is a perfect Photo-Electrograph from the original pen and ink work.

This alphabet alone is worth the price of a dozen Self-Instructors to any penman, writing teacher, or pen artist, or anybody else who cares anything about learning to write well or do nice pen work. Remember, by the Tracing Process you can make an exact pen and ink copy of any of the letters of this alphabet without any trouble at al.

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THE ABOVE IS A PICTURE OF

FRANK BLISS,

A BOY TWELVE YEARS OF AGE.

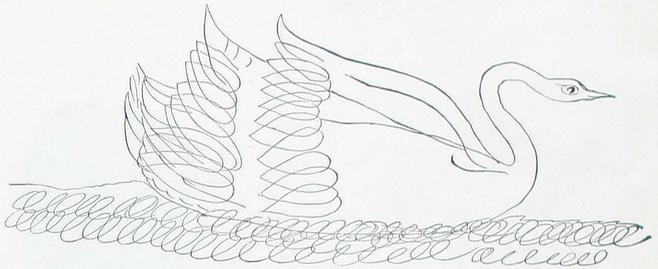
We give on this page two swans made by him the same day; one made before and one after using the Tracing Process.

Swan No. 2 is a most excellent piece of ornamental pen-work and shows what wonderful improvement can be made by a child in only one day by the Tracing Process

Little Frank Bliss came into our office and made swan No. 1, which was the best he could do before trying the Tracing Process. Then he made swan No. 2 the same day by the Tracing Process.

Such wonderful improvement by a child in only one day is something never heard of before, and is only accounted for by the Tracing Process. Full instructions and all particulars about the Tracing Process are given in this book.

The Tracing Process is the greatest means on earth for learning to do all kinds of ornamental pen-work.



Swan No. 1.

BEFORE USING THE TRACING PROCESS.

The above is a specimen of pen drawing by Frank Bliss, before using the Tracing Process.

Swan No. 2.

AFTER USING THE TRACING PROCESS.

The above was drawn with a pen by Frank Bliss, with the Tracing Process, the first time trying the process, and the very day that he made swan No. 1 on this same page. It shows what a boy twelve years old can learn to do in only one day by the Tracing Process. The above swan, No. 2, was made the same size as the swan in the book from which it was taken, but we have reduced it here to economize space.